THE INDEPENDENT JOURNAL OF THE LARGE FORMAT MOTION PICTURE INDUSTRY

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GSCA Film Expo, London

More than 225 people attended the **Giant Screen Cinema Association**'s European Film Expo in London, March 4–5. The two-day meeting featured screenings of eight new features and two shorts, presentations on 14 films in production, committee and board meetings, and a members' meeting. The meeting was co-hosted by **Euromax**, the European giant-screen association, and held at the **Science Museum** of London, whose 460-seat theater was used for all screenings but one. The **BFI IMAX Theater**, on the south side of the Thames River, hosted an evening screening of ***U2 3D***.

Six of the eight new features, and one of the two shorts, had not been screened at an earlier industry conference. Three of the new titles were long form: *U2 3D*, ***The Spiderwick Chronicles***, and ***Shine A Light***, are all at least 90 minutes long. The screening of the last, a concert film of the **Rolling Stones** directed by **Martin Scorsese**, was the first anywhere, preceding press previews and the April 4 public opening. The screenings of *Shine a Light* and *The Spiderwick Chronicles* marked the first time

*(see **GSCA** on page 8)*

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Even Better Than The Real Thing: Making *U2 3D*

by Alix Clyburn

Uno! Dos! Tres! Catorce!* The 90,000 fans in the Buenos Aires soccer stadium shout along with lead singer **Bono** as guitarist **The Edge** responds with the turbo-charged opening chords of "Vertigo." It's the perfect song to start the breathtaking rollercoaster of ***U2 3D***, the 15/70 and digital 3D release from **National Geographic** and **3ality Digital**.

The excitement that comes with anything U2 does is heightened by the groundbreaking digital 3D technology and multi-channel surround sound used to create this film, shot over ten days in South American stadiums on the final leg of the band's *Vertigo* tour.

Executive producer **Sandy Climan** knew from the film's rough-cut premiere at Cannes that the film was something different. In the movie theater, audience members were pulling out their cell-phones and holding them lit and aloft, just like the South American stadium crowds.

"At Cannes, Bono said you can't tell where the audience in the film leaves off and the audience in the theater begins," says Climan. "That's what we wanted."

"It's the first IMAX movie that deserves to be called a work of art" wrote *New York Times* film critic **Matt Zoller Seitz**. The reaction of people who've seen it is similar. "It was spellbinding" said Martha Adams, who saw the film in Los Angeles. "You're in the crowd, then you're center stage, now you're floating over the drum set, close enough to read the song sheet. It's as close to an out-of-body experience as

*(see **U2 3D** on page 11)*

IMAX Signs 69 Screens, Posts 2007 Results

In March, **Imax Corporation** signed deals with U.S. theater chain **Regal Cinemas** and South American conglomerate **Racimec** for 31 and 35 digital IMAX theater systems, respectively. On April 1, the company announced three more digital signings in Russia.

The Regal deal, which is a joint venture, will place 31 digital projectors in Regal multiplexes in 20 major U.S. markets by 2010, some as early as November of this year. The companies did not disclose the locations or the cities in question, or any details of the timetable for the rollout.

Regal is the world's largest theater chain and currently the world's largest giant-screen exhibitor, with 19 film-based IMAX theaters, four of which are joint ventures. When its 31 digital theaters are open, the chain will own a total of 52 IMAX theaters (38 of them joint ventures), putting it second in IMAX screens to **AMC Entertainment**, which signed a 100-screen JV deal with Imax in December. (*See LF Examiner, December 2007.*)

Racimec, an entertainment and public gambling company based in Brazil, has made a firm commitment to purchase, over the next six years, at least 35 systems for theaters to be built by its partners — "developers, exhibitors, and other entertainment companies" — throughout Central and South America and the Caribbean. The deal is the second largest in Imax's history, after the AMC signing. In 2005, Racimec signed a three-theater deal

*(see **BIZ** on page 4)*

Premiering this month

Shine A Light
See page 16

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Digital Cinema or Film?

by Steven J. Thorburn, PE

Having just returned from **Sho-West**, the annual west coast cinema trade show, where films are screened and theater seats, theater concessions, and theater projection systems are displayed, I only saw two vendors on the floor who had the courage to exhibit *film* projectors. All the others, **NEC**, **Sony**, **Barco**, and **Christie**, were pushing digital projectors.

I have been a fan of digital projection ever since 1996, when I had the privilege of working on the Los Angeles InfoComm Special Event Theater, said to be the first public screening of digital cinema. The entire visual system was digital up to the point the image left the projector. The content, stored on digital videotape, was sent straight to a **Hughes/JVC** D-ILA light-valve projector. Attendees were stunned by this promising new audio-visual medium.

Digital cinema has come a long way since and has some excellent applications for theaters, but still isn't the best choice for every situation. There are benefits: print costs go away, the last run of the show is just as good as the first, a multiplex can quickly reschedule theaters based on today's ticket sales.

But for theaters with screens wider than 20 feet (6 meters), you pay a price in image quality. Today's DCI-compliant systems supply what I would describe as only slightly better than really good broadcast TV, and only one-fourth to one-tenth of the picture information you could see in the typical 35mm movie house. (DCI is the **Digital Cinema Initiative**, developer and keeper of standards for the industry.)

I could spend the rest of the article discussing what parts of the image are being thrown away. Instead, here's an analogy: Think back about 15 years, to the dot matrix printer. You may have had one connected to your computer. If you shelled out big bucks you could even get a color dot matrix printer. Remember what a printed page of words looked like? At around 24 dots per inch, it was readable, but nothing like the quality of text that you are reading now.

The needs of museums, educational institutions, and conference venues differ from those of the cineplex, and digital cinema as it is right now does not always meet them. DCI-compliant projectors get you 2,048 dots, or pixels, across the width of your projected image, whether your screen is 20 feet wide or 100 feet (6 meters or 30 meters). The equivalent resolution in film, depending on the physical size of the film stock (from 16mm all the way up to 15/70) is in the range of 8,000 to 20,000 pixels across the width of the screen. Going back to the printer analogy, would you buy the argument that your current high-res color laser printer should be replaced with an old dot matrix?

DCI has done a great job in setting the bar as high as possible for right now. And right now, for best results, the image size in a digital cinema auditorium should be limited to about 20 feet wide. And the best seats in the house are going to be at least 20 feet away; any closer and a critical viewer can see the dots that make up the image. This is based on my observations of numerous film and digital projection systems over the last 30 years, as projectionist and system engineer, including my experience in the certification of LF theaters.

Why can't DCI set the bar higher right now? It's the chip. The industry's primary chipmaker, **Texas Instruments**, currently makes a 2K (1080x2048-pixel) chip. The image on the chip is updated between 24 and 144 times per second. The highest frame rate permits single-projector 3D by flashing each frame of each eye three times (24x2x3=144).

Of course, the industry is working to improve image quality. Sony has a 4K system. JVC has a process that claims even higher resolution, shown last year at the **National Association of Broadcasters**' conference. Some systems blend images from multiple projectors. (At least one firm claims it can blend 100 projectors together — think about the commission on that sale! Better yet, buy stock in the lamp manufacturer before you sign the deal.) Some fresh advances may be unveiled at NAB's Digital Cinema Summit in Las Vegas this month.

Getting back to today's DCI-compliant projector, for the sake of easy math, let's say it has 2,000 horizontal pixels, and we project it onto an 80-foot-wide giant screen. That gives 25 pixels per foot, or about two pixels per inch. Put the same image on a 40-foot wide multiplex screen: 50 dots per foot or 4.2 dots per inch. Better, but I still would not want to be sitting in the front row. In film terms, you would have a very grainy image. So if you want to provide an immersive experience showing the breathtaking vistas of Africa or outer space, or a visually detailed nature, history, or science documentary, for now you should stick with film.

On the other hand, if you are installing or updating a small, 40- to 200-seat theater, then let's look at digital. On a screen 9 feet high by 16 feet wide (3 meters by 5 meters), you will have about 120 pixels per foot, depending on the projection system you select. This is much better than the "grainy" 25 pixels per foot in the giant-screen example above. But note that it doesn't compete with the quality of good home theater. It is a far cry from the 480 pixels per foot that give me a picture window to the world on the digital flat panel in my home.

The advantage of a small, digital theater system with DCI-compliant projectors is that it makes a great, versatile screening room with options far beyond what you get with a film projector. Content changeovers are very fast. A good laptop can drive the system. Your theater becomes a space you could rent out for corporate meetings, educational sessions, or other purposes. If the projector has a DVI input port and the computer has the same output (anything sold in

*(see **INSIDER** on page 16)*

GSCA Chair Mensforth on the Future of the Industry

__Toby Mensforth__, vice president of theaters and concessions for __Smithsonian Business Ventures__, has just been elected to a two-year term as chair of the __Giant Screen Cinema Association__. With a degree in political science and varied experience, including training and working as a chef in Europe, he took a marketing position at the __Canadian Museum of Civilization__ in Hull, QC, in 1991. Within two years he had been asked to manage the museum's 294-seat IMAX theater, the first in the world to be convertible for both dome and flat-screen projection. In 1996 Mensforth joined __Imax Corporation__, where he managed the company's owned-and-operated theaters, and later worked in the affiliate relations program. In 2001 he joined Smithsonian Business Ventures, where he was responsible for operating the IMAX theaters at the __National Air and Space Museum__ and the __National Museum of Natural History__ in Washington, DC, and launched the IMAX theater at new facility of the National Air and Space Museum at Dulles airport. His portfolio at SBV has grown to include responsibility for concessions and food service at the Smithsonian's 12 Washington museums.

He was on the board of the Large Format Cinema Association when it merged with the __Giant Screen Theater Association__ in 2005, and served on the transitional board of the GSCA. He has been vice chair for the past two years.

He spoke to LF Examiner's James Hyder about the GSCA and the future of the industry

LFX: As the new chair of the GSCA, what is your outlook for the association and the industry, and what are your goals for your chairmanship?

TM: I'm very proud that my colleagues on the board have allowed me the opportunity to serve a chair of the GSCA. I'm looking forward to the next few years. I think that [former chairs] **Emlyn Koster** and **Andy Gellis** did a masterful job, along with [president] **Gretchen Jaspering** and the rest of the staff, **Tammy Seldon** and **Kelly Germain**, in putting GSCA together. And the transition board have been lauded before, but I can tell you from seeing the groundwork that they've done that my role is a lot easier than what they went through in the last few years.

We're on solid financial footing, the conferences have been going very well, and now, to your point, it's time to look forward from a fractured group of theater operators and film distributors and producers and suppliers, to a group that really needs to understand where the industry is going.

Toby Mensforth in 2006

My focus is really three-fold, and the first issue is, "What is a giant screen?" What is the industry now, what does that mean? We're at a very critical stage as far as the technology is concerned. Obviously, everybody's focused on digital, but there are a number of out-of-home entertainment opportunities, and we're trying to differentiate ourselves. It's not only digital that's causing us to wonder what defines a giant-screen theater. It's also the product.

We can no longer just point to our heritage as documentarians, bringing people things that are real. We've begun filling our screens with fabulous fiction. The IMAX initiative for the Hollywood-based *Harry Potter* films of the world has really changed the way people look at our screens. This is adding to the, I would have to call it *confusion*, of what a giant-screen cinema is.

I've had conversations with both sides of the industry as to whether this is a good thing or a bad thing, and I think that arguments can be made on any side. But the point is that the genie's out of the bottle. I also think that customers and guests to multiplexes and museums are expecting the best films that they can possibly see in our format, and our job is to provide them.

We here at the Smithsonian are very aware of mission and show mission-related films. But we're also very happy, outside of museum hours, to play more entertaining, off-mission films. And these have had a really high appeal. So although we're just as questioning as to what the future will bring as other operators and institutions, we're happy to play family-friendly films that we deem appropriate for our brand and our screens.

But I don't think that changes the issue that's number one on my mind, What is a giant screen?

LFX: There is a committee that's looking at the whole issue of presenting and defining the industry to the public, isn't there?

TM: There are a number of initiatives, and we will be looking at this very closely. I've said that I need to spearhead a task force and try and draw out what it is that "giant screen" means, and we will be put-

*(see **MENSFORTH** on page 9)*

Corrections

The headline for a March item in The Biz said that MacGillivray Freeman Films is "building" a giant-screen theater near the Grand Canyon, although construction has not actually started. We referred to the project as an "IMAX-style 3D theater," an expression used by an Arizona newspaper, but not by MFF or its representatives, who have consistently characterized it as a "giant-screen" or "3D" or "destination" theater. The architectural rendition of the proposed building should have included the following credit: "© 2008 Young & Wright Architects, Inc., for MacGillivray Freeman Films, Inc."

THE BIZ

FILM STOCK

*(from **BIZ** page 1)*

with Imax for theaters in Santiago, Chile, and Caracas, Venezuela (*see The Biz, LFX, December 2005*). Originally set to open in 2007 and 2008, they are now expected to open in mid-2009.

The Russian deals, the first for digital systems in that country, are with three separate exhibitors: **Luxor Cinemax**, one of Russia's largest chains, in Sochi; **Electronika**, an electronics retailer in Nizhny Novogorod; and **Art Science Cinema Distribution** in Novosibirsk. The three are expected to open between 2009 and 2011, by which time ten IMAX screens will be open in Russia.

These deals bring the total number of digital systems signings to over 170, most of them made in the last three months. This is more than half the number of film-based IMAX theaters currently open. From the first permanent IMAX theater in 1971, the company took 27 years to install 170 film-based systems; it plans to repeat the feat digitally in less than one-quarter of that time.

The first digital IMAX projectors are set to be installed late in the second quarter of this year.

Imax posts $27M loss in 2007

Imax Corporation posted its fourth-quarter and fiscal 2007 results on March 14. For the quarter ending Dec. 31, 2007, it lost US$10.1 million (–$0.25 per share) on revenues of $32.3 million, compared to a break-even fourth quarter in 2006. The 2007 numbers include income of $2.4 million from the sale of the IMAX theater in Providence, RI, in December (*see The Biz, LF Examiner, February 2008*). If that sum is not counted, the Q4 loss was $12.9 million, or $0.31 per share.

For the year ending Dec. 31, 2008, the company lost $26.9 million (–$0.67 per share) on revenues of $115.8 million, compared to a loss of $16.8 million (–$0.42 per share) on revenues of $127.7 million in 2006, including the Providence sale. The backlog at the end of the year was 186 systems with a value of $119 million, including 104 joint venture systems with no backlog value.

The company also wrote down some $4 million for "obsolescen[t...] film-based equipment associated with the Company's transition to digital projection."

Imax signed agreements for 107 theater systems in the fourth quarter and 144 in the full year, including the December deal with **AMC Entertainment, Inc.**, for 100 digital systems (*see LF Examiner, December 2007*). Those 100 theaters, and 46 other signings to date (including the Regal deal described in the item above), are joint ventures in which Imax contributes the cost of the projection system, the exhibitor pays for the installation and maintenance, and the two partners split the continuing income. The first digital systems will be installed "late in the second quarter" of this year, according to a company press release.

Imax's Bradley Wechsler and Richard Gelfond in 2002.

In a conference call with analysts, co-CEOs **Richard Gelfond** and **Bradley Wechsler** predicted "better results in Q4 of fiscal 2008 and a profitable year in 2009," implying that the company will also end 2008 in the red. They expect to install "25 to 30 joint ventures and 12 to 14 sales or sales-type leases out of our current backlog" in 2008, and between 15 and 20 "sign and installs," i.e., deals made and completed within the same year. This would give the company between 52 and 64 openings in 2008, most of which will be digital. The company's previous record was 30 installations in 1999.

In response to a question about their prediction that the switch to digital will increase the number of DMR films released by studios, Wechsler said that recouping the cost of film prints is the main factor mandating a six- to eight-week release window. This limits the number of releases to no more than six or seven per year. "When that cost virtually goes away, there are virtually no barriers to the studios releasing a film in IMAX." He predicted that by 2010 there will be enough digital IMAX theaters to support 10 or more DMR titles a year.

Gelfond said that the IMAX edition of ***Harry Potter and the Half-Blood Prince*** in November will probably include sections in 3D, as did the previous chapter in the franchise in 2007. He also said that they are looking for one more DMR title to fill the empty fall slot between ***The Dark Knight*** in July and *Harry Potter*.

Imax shares fell $0.12 (1.7%) to $6.62 on the day that the results were announced, but rose on the news of the Regal and Racimec deals a few weeks later. As this issue went to press in early April they were trading at about $7.00.

LEGAL BRIEFS

Catalyst's suit vs. Imax looms

A March 8 article in Canada's *Financial Post* by **Karen Mazurkewich** characterizes a lawsuit filed by Toronto's **Catalyst Capital Group** as possibly **Imax Corporation**'s "biggest battle yet."

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LEGAL BRIEFS

Catalyst, which holds about one-third of Imax's senior bonds due in 2010, filed the suit last year, alleging that Imax violated the terms of the bond agreement. Imax had delayed filing its financial reports for fiscal 2006, and sought consent from bondholders for the delay, which otherwise could have triggered a default and possible bankruptcy. Catalyst sued Imax in New York and Ontario, claiming that Imax's declaration that it had obtained the approval of the majority of bondholders was "false and misleading," and seeking "the appointment of an inspector to oversee Imax." It dropped the New York case for strategic reasons, but has continued the suit in the Ontario Supreme Court. (*See The Biz, LFX, May, Summer, September, and October 2007.*)

Imax has repeatedly characterized Catalyst's case as "frivolous" and "without merit."

According to the *Financial Post*, "the fight over this technicality could have major consequences. Catalyst's tactic is to use the court to leverage its position and force a restructuring."

Catalyst's managing director, **Newton Glassman**, who "won't be photographed or quoted," was responsible for taking over and restructuring Cable Satisfaction International, Inc., in Quebec, then selling the company for an 87% return on its original investment. The *Post* article claims "it's a similar strategy Catalyst is attempting with Imax. Whether the litigation succeeds or not, insiders say that unless Imax comes up with a pile of cash, it will eventually have to deal with the distress fund."

Class action motions filed

Imax Corporation's failure to find a buyer last year sparked parallel class-action lawsuits by shareholders in both Canada and the U.S. A motion filed in the Canadian case could have ramifications well beyond the giant-screen world.

The Canadian case is the first securities class-action suit filed under a new section of the Ontario Securities Act known as Bill 198. The plaintiffs have filed a motion to establish the right to sue under the law, to which Imax executives have responded with affidavits. As part of the discovery process, the plaintiffs' lawyers cross-examined the affidavits.

In the U.S. case, Imax has moved to strike the complaint, and under U.S. law, discovery is stayed while such motions are pending. But Canadian open records laws would allow the U.S. plaintiffs to see documents from the Canadian discovery process, which might give them an advantage they would not have otherwise.

In late March, Imax asked the Ontario judge to seal the affidavits temporarily until their motion to strike the U.S. case is decided. "The risk of the evidence being used [in the U.S. case] is very, very high. Each case should function without unfair influence from the other jurisdiction," said **Paul Steep**, a lawyer representing Imax.

The plaintiffs argued that Canada's policy of open court records should not be altered because the documents might be misused. **Dimitri Lascaris**, representing the Canadian shareholders, admitted that the files might help the American plaintiffs, but said that "Speculation doesn't cut it. We're talking about constitutional principles."

No decision had been announced as this issue went to press.

Financial Post columnist **Jim Middlemiss** wrote that "Canada has long had a general policy of unfettered access to court documents except in rare circumstances, usually involving child welfare issues, sex assaults, or trade secrets. It would be a tragedy to see that change in the context of a fight over a publicly traded company."

DEALS

Imax inks DLP deal with TI

Imax Corporation and **Texas Instruments** have formalized a supply arrangement under which the projectors used for the IMAX digital system, set to roll out in the second half of the year, will use TI's Digital Light Processor (DLP) technology. Although details of the agreement were not disclosed, an Imax spokesperson told *LF Examiner* that the deal is not exclusive in either direction: it does not preclude Imax from using other technologies in more advanced versions of its digital system, nor does it restrict TI from supplying DLP systems to other purveyors of giant-screen systems.

In September 2007, Imax's **Brian Bonnick** told the **Giant Screen Cinema Association** that the company planned to be "projector agnostic" in developing its digital system, adding that "we will select the best technology available at that point in time and integrate it with IMAX proprietary IP [intellectual property]." Although it was known that the demo system set up in an AMC theater near Imax's Mississauga, ON, headquarters used two **Christie** 2K DLP projectors, Bonnick's statement left open the possibility that Imax might use **Sony**'s 4K SXRD technology. Although these systems have had some teething problems in the conventional cinema world, they offer four times the pixel count of any 2K projector. *LFX* heard rumors last year that Sony's Canadian division was actively courting Imax, and a Sony representative recently confirmed that Imax had acquired 4K projectors for testing purposes.

However, the latest announcement confirms that the initial run of Imax digital installations will use a pair of 2K DLP projectors. Three manufacturers produce the systems: Netherlands-based **Barco**, Christie Digital, headquartered in California, and Japan's **NEC**. Sources tell *LFX* that Christie will probably be the main supplier.

The fact that the present deal is not exclusive for TI may be significant, because it marks a change from earlier agreements. Imax first became involved in digital projection in September 1999, when it acquired UK-based **Digital Projection International, PLC**. Less than a year later, Imax announced its first deal with Texas

*(see **BIZ** on page 6)*

*(from **BIZ** on page 5)*

Instruments for use of DLP technology in giant-screen theater systems. According to the terms of this contract, Imax had exclusive rights to use the DLP system in projectors intended for screens over a certain size.

In April 2001, Imax co-CEO **Richard Gelfond** announced that subsidiary DPI would produce a DLP-based giant-screen projector with "twice the performance of current d-cinema systems," one that would fill screens up to 80 feet wide and replace IMAX SR film projectors. It was to be branded "Digimax." However, in the previous year most of the conventional theater chains in North America had declared bankruptcy and defaulted on dozens of IMAX leases, causing Imax shares to fall by 90%. The company sold off DPI in December 2001, and significantly scaled back its R&D work on digital projection. But in divesting itself of DPI, Imax retained its right to the exclusive use of DLP technology on giant screens.

However, sources have told *LFX* that that right lapsed some time in the last few years. And since the new TI deal does not include the same conditions, the way is open for other manufacturers or systems integrators to enter the giant-screen market, if they choose.

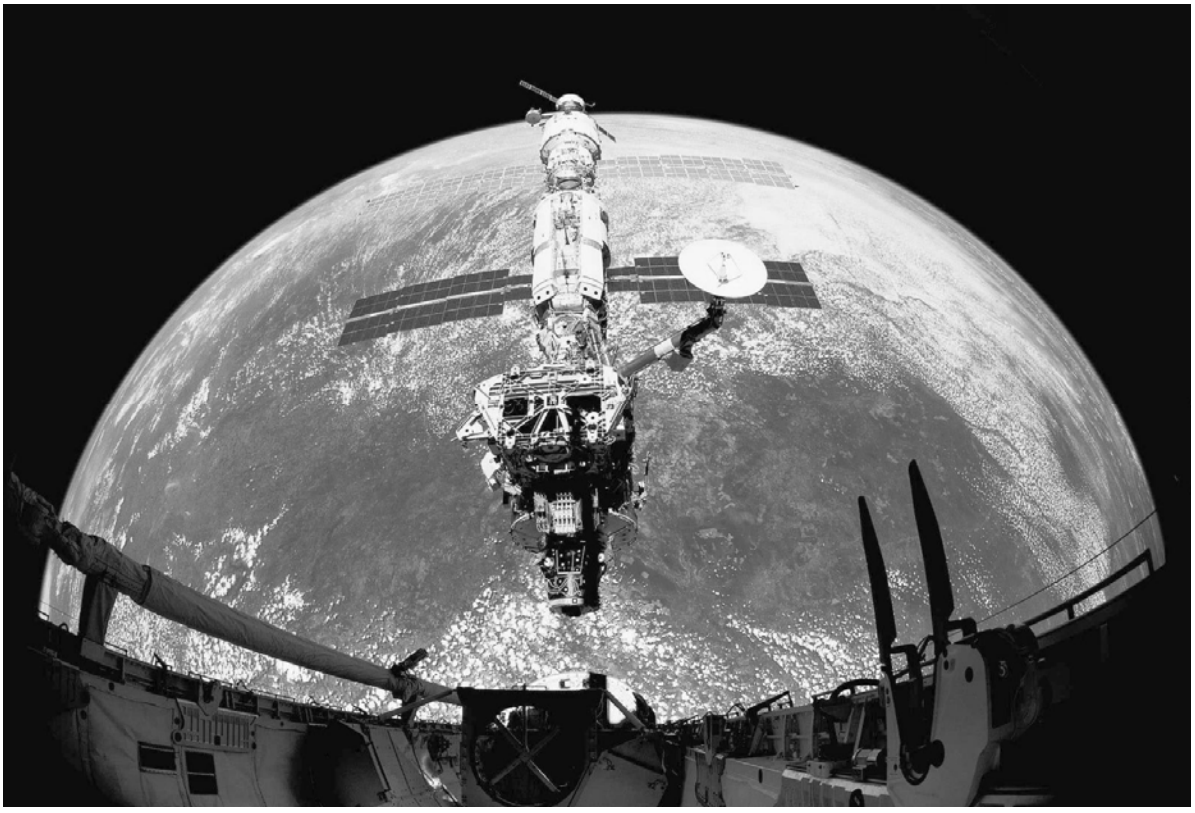
21 Imax titles head to TV, phones

Imax Corporation has appointed CT-based **Northstar Media** to distribute 21 giant-screen films to worldwide television, video-on-demand, broadband, and mobile phone markets. It is the first time any of them have been available in these outlets. The titles (in chronological order) are:

Hail Columbia	1982
The Dream is Alive	1985
Skyward	1985
Heart Land	1987
Blue Planet	1990
The Last Buffalo	1990
Fires of Kuwait	1992
Mountain Gorillas	1992
Ozarks: Legacy and Legend	1993
Into The Deep	1994
Survival Island	1995
The Secret of Life on Earth	1996
L5: First City in Space	1996
Mission to Mir	1997
The Nutcracker	1997
T-Rex: Back To The Cretaceous	1998
Galapagos	1999
China: The Panda Adventure	2001
Space Station	2002
Horses: The Story Of Equus	2002
Magnificent Desolation	2005

The collection represents about one third of the LF titles that Imax distributes.

Within a few days of the press release hitting the wires, at least a dozen bloggers and other outlets had posted comments ridiculing the notion of watching IMAX films on a cell phone.



Space Station *will be available on television, computers, and cell phones.*

Kerasotes buys Star Cinema

Chicago's **Kerasotes ShowPlace Theatres** has bought six Star Cinema theaters owned by **AGT Enterprises, Inc.**, of Prairie du Chien, WI. The six locations in Wisconsin and Iowa include 66 conventional screens and two IMAX MPX theaters: Fitchburg, WI, which opened in December 2005, and Council Bluffs, IA, which opened last month.

Kerasotes already had an MPX theater in Indianapolis that opened last September. The acquisition brings the chain's total screens to 947

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DEALS

screens in 101 theaters in eight Midwestern states.

SK splits from Shaftesbury

Toronto's **SK Films**, formerly a subsidiary of **Shaftesbury Films**, has separated from the parent company and become independent under the leadership of founders **Jonathan Barker** and **Robert Kerr**.

Shaftesbury is a producer of television and feature films founded by **Christina Jennings** in 1987. In 1996, Barker, formerly with **Imax Corporation**, joined the company as co-CEO and president. Barker and Kerr's SK Films added giant-screen production and distribution to Shaftesbury's portfolio.

Earlier this year, Toronto's *Globe and Mail* reported that Barker and Jennings were in a dispute over control of the company, and that in a lawsuit "Barker alleg [ed] Jennings had disregarded his interests as a major shareholder."

Barker tells *LF Examiner* that the two have since ended their partnership and that "since matters with Shaftesbury were resolved, court proceedings were not ultimately pursued." He adds that SK Films "effectively continues unchanged."

SK's new contact information is: 259 Lakeshore Blvd. East, 2nd floor, Toronto, ON, M5A 3T7, Canada. 416-367-0440, fax: 416-535-3414, www.skfilms.ca.

Brittell starts new business

Mark Brittell, formerly with the **Oregon Museum of Science and Industry**, has formed **Giant Screen Consulting** to assist LF theater operators with "marketing strategies, film selection, contract negotiations, budgeting" and other services.

Mark Brittell

Brittell worked at OMSI for 20 years, helping it move into its new facility in 1992 and managing the 330-seat IMAX Dome theater in the new building. He subsequently added oversight of all visitor services to his duties. He is a fully trained and active IMAX projectionist.

Brittell has served on the advisory committees for several giant-screen films and tells *LFX* that, since leaving OMSI in February, "I have a tremendous amount of support from the industry." The Web site for his new business is www. giantscreenconsulting.com, and he can be reached at mark@giantscreenconsulting.com

Smithsonian selects new head

G. Wayne Clough, president of the Georgia Institute of Technology, has been named as the next secretary of the **Smithsonian Institution**. The Smithsonian's board of regents selected Clough (pronounced "cluff") over **Christian Samper**, the former director of the Smithsonian's **National Museum of Natural History**, who had been interim secretary since the departure last year of **Lawrence Small** in the wake of reports of lavish spending and mismanagement of funds (*see LFX, April and September 2007*).

Clough, a civil engineer who has headed Georgia Tech since 1994, will start in the job on July 1. At the same time Samper, who was favored by many in the institution and on the board of regents for the top slot, will return to his post at Natural History.

Board chair **Roger Sant** said that Clough brings "a unique combination of academic achievement, talent, leadership skill, and experience in public service, science, management, and development." While at Georgia Tech, he oversaw two capital campaigns that raised nearly $1.5 billion, a 40% increase in the university's enrollment, and a doubling of research expenditures. Such experience should be helpful as he confronts problems at the Smithsonian that include a $2.5 billion backlog of infrastructure maintenance at the institution's 18 museums and nine research centers.

PERSONNEL

Sioux Falls names new CEO

The **Washington Pavilion of Arts and Science** in Sioux Falls, SD, has named **Gary Woods** its new president and CEO, replacing **Steve Hoffman**, who left the position last October. Wood comes to the pavilion from the New Orleans Center for Creative Arts, where he had been CEO since 2003. Before that he was director of education at the Philadelphia Orchestra for five years.

The Washington Pavilion has a 172-seat **Iwerks** 8/70 dome theater, a science center, a visual arts center, and a performing arts center.

In Memoriam: NASM's Don Lopez

Donald S. Lopez, World War II ace pilot and deputy director of the Smithsonian's **National Air and Space Museum**, died on March 3 of a heart attack at the age of 84.

Lopez joined the Smithsonian in 1972, working with Apollo 11 astronaut **Michael Collins**, who would become the museum's first director, in planning and building the museum, which opened on July 1, 1976. It soon became the most popular museum in the world, and its IMAX theater, one of the first in a museum, led to the spread of the format in museums around the world.

Lopez was a fighter pilot for two years in China during WWII, flying 101 missions in P-40s and P-51 Mustangs, and earning five victories, the number required to be recognized as an "ace." After the war he was a test pilot for the Air Force, and flew F-86s in the Korean War. While still in the Air Force, he earned Bachelor's and Master's degrees and taught at the Air Force Academy. After retiring from the military in 1964 he worked for Bellcomm, Inc., as a systems engineer of the Apollo-Saturn Launch Vehicle and the Skylab Orbital Workshop.

He won numerous awards and wrote two books of memoirs and a guide to NASM.

He is survived by his wife, a son, a daughter, and a granddaughter.

*(from **GSCA** on page 1)*
since fall 2006 that a DMR film had been shown at an industry meeting.

A full list and descriptions of all the films shown at the expo appears below.

GSCA officers elected

The association announced its new officers, elected by the board from among its members. The new chair is **Toby Mensforth** of **Smithsonian Business Ventures**; vice chair is **Doug King** of the **St. Louis Science Center**. **Patricia Keighley**, of **DKP/70MM, Inc.**, is the new secretary, and the **Tennessee Aquarium**'s **Gordon Stalans** is treasurer.

Mensforth and King will serve two-year terms, the others will serve for one year.

The GSCA executive committee consists of the four officers plus one board member from each of the three major industry sectors. **Berend Reijnhoudt** of **Omniversum** will represent theaters, **Mike Lutz** of **MacGillivray Freeman Films** will represent production and distribution, and **FotoKem**'s **Andrew Oran** represents manufacturers and suppliers.

The GSCA's standing committees and their chairs are:

Conference Committee: Co-chairs **B.J. Smith**, **Cinemark**; **Gretchen Jaspering**, GSCA

Governance Committee: Chair **Jonathan Barker**, **SK Films**

Industry Development Committee: Chair **Don Kempf**, **Giant Screen Films**

Lifelong Learning Committee: Chair Doug King, St. Louis Science Center

Marketing Committee: Chair Gretchen Jaspering, GSCA

Member Services Committee: Co-chairs Berend Reijnhoudt, Omniversum; **Tammy Seldon**, GSCA

Professional Development Committee: Co-chairs **Mike Lutz**, **MacGillivray Freeman Films**; **Andrew Oran**, **Fotokem**

Publications and Communications Committee: Co-chairs **Kim Cavendish**, **Museum of Discovery and Science**; **Kelly Germain**, GSCA

A few weeks after the conference, Mensforth spoke over the phone with *LF Examiner* about his view of where the industry and the GSCA are heading. See the interview that starts on page 3.

GSCA Film Expo, New Films

Dolphins and Whales 3D: Tribes of the Ocean

3D Entertainment Ltd. and McKinney Underwater Productions
42 minutes, 3D.
Release: Feb. 15, 2008.

Dive into a immersive new adventure with Jean-Michel Cousteau's *Dolphins and Whales 3D* for a close encounter with the surviving tribes of the ocean. Stunning images in 3D will allow you to discover their lives as never before seen in an unforgettable voyage. Narrated by Daryl Hannah.

Fly Me to the Moon

nWave Pictures
85 minutes, 3D. Release (US): Aug. 22, 2008.

Fly Me To The Moon is the story of three teenage flies hitching a ride on the Apollo 11 mission to the moon. It took a monkey to get men into space, but it is going to take three flies to get them back. nWave Pictures' latest project is the first full-length 3D computer-animated film conceived, designed, and produced from frame one as an immersive 3D experience.

Grand Canyon Adventure: River at Risk

MacGillivray Freeman Films
45 minutes, 2D and 3D.
Release: March 14, 2008.

Take an exhilarating river-rafting adventure down the Colorado River in the company of a team dedicated to the critical mission of water conservation and river restoration. The film features songs and music by the Dave Matthews Band.

Mummies 3D: Secrets of the Pharaohs

Giant Screen Films and Gravity Pictures
38 minutes, 2D and 3D.
Release: March 14, 2008.

Mummies 3D: Secrets of the Pharaohs blasts audiences into the exciting and beautiful world of ancient Egypt. This film is an archeological and scientific adventure, following researchers and explorers as they piece together the cultural and genetic clues of ancient Egyptian mummies. Experience a 3D tour of the fascinating and mysterious world of the pharaohs.

Sea Monsters: A Prehistoric Adventure

National Geographic
39 minutes, 2D and 3D.
Release: Oct. 5, 2007.

Stunning photo-realistic animation transports audiences back to the Late Cretaceous, when a great inland sea divided North America in two. The film weaves together a series of paleontological digs from around the globe in a compelling story about scientists working as detectives to answer questions about this ancient and mysterious ocean world as they excavate the remains of some of the most awe-inspiring creatures of all time. Funded in part by the National Science Foundation.

The Spiderwick Chronicles: The IMAX Experience

Paramount Pictures
97 minutes, 2D.
Release: Feb. 15, 2008.

Peculiar things start to happen the moment the Grace family leaves New York and moves into the secluded old house owned by their great-uncle Arthur Spiderwick. Unable to explain the strange disappearances and accidents that seem to be happening on a daily basis, the siblings investigate what's really going on and uncover the extraordinary truth of the Spiderwick estate and the creatures that inhabit it.

3D Sun

K2 Communications and Melrae Pictures
22 minutes, 2D and 3D.
Release: March 6, 2008.

When massive solar blasts collide with the Earth they can wreak havoc on satellites, scramble city power grids, and even harm astronauts in space. *3D Sun* tells the story of NASA's recent STEREO mission, and the intrepid twin observatories that were launched to capture the first 3D images of the Sun. These incredibly realistic images will help scientists better predict space weather and the solar blasts that affect it, to better prepare our planet.

Scarecrow

Cinema and Photo Research Institute - NIKFI (Russia) and NUKU Film Puppet Anima Studio (Estonia)
5 minutes, 3D.
Release: September 2007.

Like all the little girls in the world, she is living together with her mother, father, and little brother... and a hen for a pet. The family goes on a picnic and several things happen that make the hen act at first like a coward and then like a hero. This film is about human values that should exist in a family, how you have to help each other and be united. It is the first 3D stop-motion animation film for the giant screen shot with new technology developed by NIKFI using one digital still camera.

Shine A Light: The IMAX Experience

Paramount Pictures
120 minutes, 2D.
Release: April 4, 2008.

Shine A Light, directed by Academy Award-winning filmmaker Martin Scorsese, is based on the Rolling Stones' "A Bigger Bang" tour and will feature both historical and current behind-the-scenes footage and interviews.

U2 3D

3ality Digital Entertainment
84 minutes, 3D.
Release: Jan. 23, 2008.

U2 3D is a unique cinematic experience that puts viewers within the pulsing energy of a stadium concert given by the world's most popular band. Marrying innovative 3D imagery and surround sound with the excitement of a live U2 concert, it creates an immersive theatrical experience that takes viewers on an extraordinary journey they will never forget.

Wild Ocean

Giant Screen Films and Yes/No Productions
40 minutes, 2D and 3D.
Release: March 7, 2008.

Filmed off the wild coast of South Africa, *Wild Ocean 3D* captures one of nature's greatest migration spectacles, an explosive, symphonic celebration of Africa, the environment, and ocean animals (featuring whales, sharks, dolphins, seals, gannets, and billions of fish). Inspiring and uplifting, *Wild Ocean* showcases how business, government, and the local people have joined forces to protect our invaluable ocean resources.

*(from **MENSFORTH** on page 3)*

ting that on the table and have something by fall. I've got a list of people I want to solicit to talk about this, and we'll work with Gretchen and the other staff in talking about how we move this forward.

There are other initiatives that we want to tap into at the association. For instance, giant-screen digital standards. But I think that we also have to understand other issues that impact us. It's not just 3D, or digital, or fictional films. We have other concerns: How does a dome theater fit into this mix? We have a long heritage of dome theaters. The Museum of Civilization was the first convertible flat-screen and dome. In my mind, my first screen was a dome. We have digital dome theaters in the planetarium world and in other venues and I think that all this convergence of technologies has to be discussed. It's not just the advent of digital, although it seems to be the catalyst.

Number two is brand development, and this is not just pointed at theaters like my own that are IMAX theaters. This is the brand of GSCA, and the brand of "giant screen." We need to talk about 3D theaters, we need to understand non-3D theaters. As an association we need to help lead the way through this time of changing technologies and the public's heightened awareness that there's more and exciting film product out there. And when I say "film," I mean "cinema." That's one of the biggest changes: where is film going?

But if you're a theater like mine and you've got IMAX as your brand, which you're proud to carry, and you've been the "curator" of that brand, like the Smithsonian for thirty-odd years, you're going to have to manage that brand when you've got two or three or more digital IMAX theaters coming into your marketplace. It's going to be a challenge, just as it was a challenge for the multi-theater markets ten years ago, or for those dome theaters who had 3D theaters come into their markets. I think it will require a lot of communication between the various groups. It's going to happen, so rather than stomp your feet that you're losing market share, you better understand your customer and how to best manage your own brand affiliation. So that's number two, and I think that the GSCA can add a lot of weight to that.

*(see **MENSFORTH** on page 10)*

GSCA Film Expo, Films In Production

Animalopolis

Graphic Films
30 minutes, 2D and 3D.
Release: September 2008.

Singing lions, bears that waltz, sea lions turning somersaults. Otters pray, flamingos squawk, a calf who'd rather dance than walk. Children want to watch it again and again. *Animalopolis* — a giant-screen matinee film for a truly brand new audience. You'll like it, too.

Arabia (wt)

MacGillivray Freeman Films
40 minutes, 2D and 3D.
Release: June 2009.

The colorful history, undersea archaeology, and desert landscape of Arabia offer audiences an opportunity to experience a unique and fascinating place, culture, people, and religion.

Blue Beard (wt)

United Multimedia Projects Studio
90 minutes, 2D and 3D.
Release: December 2009.

Blue Beard is the second 3D stop-motion puppet animation movie filmed by new digital technology from the Russian Cinema and Photo Research Institute (NIKFI).

The Dark Knight: The IMAX Experience

Warner Bros.
2D.
Release: July 18, 2008.

The Dark Knight, the follow-up to *Batman Begins*, is the first major feature film to include sequences filmed with IMAX cameras. Reuniting director Christopher Nolan and star Christian Bale, the film introduces Batman's arch-nemesis, the Joker.

The Greatest Journey: Pilgrimage To Mecca In The Footsteps Of Ibn Buttutah (wt)

Cosmic Pictures and SK Films
2D.
Release: Fall 2008.

The Greatest Journey: Pilgrimage To Mecca In The Footsteps Of Ibn Buttutah tells the story of Ibn Battutah's perilous and awe-inspiring journey from Tangier to Mecca in 1325, book-ended by extraordinary footage of the Hajj as it is experienced today by millions of people — footage never seen before on the giant screen.

Legends of the Sky

The Stephen Low Company
42 minutes, 2D and 3D.
Release: December 2008.

Fly in the cockpit of some of history's most amazing aircraft as we journey through time to uncover the aviation breakthroughs revealed over 100 years of aviation history. These dynamic discoveries have ushered in a new era of revolutionary aircraft, including the most advanced commercial designs, leading us to Boeing's 787 Dreamliner and Airbus's A380.

The Magic Tale (wt)

Orbita Max SL
45 minutes, 2D and 3D.
Release: December 2009.

The Magic Tale is a 3D film that promotes fantasy, emotions, and entertainment among international family audiences. A contemporary story of a magical journey to Africa, where the main character, a child, interacts with other children, animals, and plants, crossing the limits of our imagination.

Molecularium/Atoms (wt)

Rensselaer Polytechnic Institute with Nanotoon Entertainment
40 minutes, 2D. Release: September 2008.

Join Oxy, a precocious oxygen atom, and her atom friends on a delightfully exciting and educational musical adventure aboard the Molecularium into the nanoscale universe of atoms and molecules that makes up our world. Audiences will be thrilled by being brought into unimaginably small places and introduced to incredibly big ideas.

Mysteries of the Great Lakes

Science North
45 minutes, 2D.
Release: May 5, 2008.

Travel to the "inland seas" where some of the most spectacular scenery on earth is also the world's largest concentration of fresh water. The Great Lakes are home to varied wildlife and large populations of Canadian and American people. Discover how humanity has brought these lakes to the brink of destruction — and back.

Proud American

LightSource, LLC
45 minutes, 2D.
Release: September 2008.

Proud American will help us remember that the pursuit of happiness in America is alive and well. The film is a collection of five wonderful true stories that are emotional, poignant, and powerful proofs that the pursuit is still as valid today as when nobly declared in 1776. Freedom, opportunity, and responsibility, the foundations of a free society, come to life in this groundbreaking film for the giant screen.

Return to Everest (wt)

MacGillivray Freeman Films
40 minutes, 2D and 3D.
Release: March 2011.

An international team of doctors and scientists embarks on a three-month expedition conducting a series of medical experiments on the world's tallest mountain. *Return to Everest* also reunites climbers Jamling Norgay and Araceli Segarra as they help the Nepalese Sherpa people and note what has changed since their successful 1996 climb.

Sea Rex

N3D Land Productions
42 minutes, 3D.
Release: March 2009.

Twenty million years before dinosaurs roamed the earth, marine reptiles had already begun conquering the oceans. Atop the food chain, these carnivores ruled every sea until the end of the Cretaceous period. Some species were the marine equivalent of the famous T-rex: the largest predators of all time.

To The Arctic (wt)

MacGillivray Freeman Films
40 minutes, 2D and 3D.
Release: February 2010.

A polar expedition to track the stunning effects of global climate change, *To The Arctic* traces how people, animals, and ecosystems are being impacted so dramatically at the poles. The immersive experience of the giant screen could make a significant contribution in making this complex issue more tangible to the public.

Van Gogh, Bigger than Painting (wt)

Camera Lucida Productions, Les Productions de la Géode
40 minutes, 2D. Release: June 2008.

Fly Me To The Moon is the story of three teenage flies hitching a ride on the Apollo 11 mission to the moon. It took a monkey to get men into space, but it is going to take three flies to get them back. nWave Pictures' latest project is the first full-length 3D computer-animated film conceived, designed, and produced from frame one as an immersive 3D experience.

GSCA's Member Services committee meets in London's Science Museum.

*(from **MENSFORTH** on page 9)*

LFX: Do you think that there's going to be more of a conflict between institutional operators of IMAX brand theaters and Imax Corporation, with its focus on the multiplex theaters and the multiplex film product?

TM: I think so, and that leads me to number three, which is the business model. I don't know if *conflict* is the best word. I'd be naïve if didn't say there was going to be some conflict. I have not solved the clearance issues that we come up against occasionally. We work through them. I find the film distributors from Hollywood have usually been very agreeable. Sometimes they're not, and that's Hollywood.

From the GSCA's point of view, we have some business models that don't work, that are very challenging for people. I think the independent distributors are worried that a lot of the screens are given up to the Hollywood films, and the Imax model of working with the commercial operators is becoming more and more prevalent, which has some theaters worried about market share.

So I think there are two or three sides to this, and one of the most troubling to me personally, in my role as an operator, not as the chair of the GSCA, is the pipeline of wonderful 15/70 films. A number of giant-screen filmmakers and distributors could point to my own screens here at the Smithsonian and say, "Well that's not classic 15/70. You've got to hold true to your school." And I would say, "Yeah, I agree with you, I can do that, but only if you deliver the films." So I think we have to have conversations within the family. With the independent filmmakers and also with Imax. What is the pipeline, and how does that film model work for the institutional theaters?

You'd have to be naïve if you didn't realize that Imax is trying to grow its number of screens. [Co-CEOs] **Brad [Wechsler]** and **Rich [Gelfond]** have always said that it's a "chicken and egg" scenario with the number of screens versus distribution. I don't think that game has changed, and I don't think their position has changed. In fact, I applaud [Imax film executives] **Greg Foster** and **Phil Groves**. They said they were going to go out and drive quality product for those screens and they keep doing it. The rest of the industry has to recognize that that's a business model that Imax has chosen, and that we need to work in tandem with it. It's not going to go away, as much as an old-school theater or filmmaker might want it to. I don't think we can go back in time 30 years.

Now, that's not to say I don't want to see wonderful, classic documentaries on our screens. We want those films, we *require* those films, we will continue to play and support those films. If I bring my Smithsonian hat to the GSCA as a person who plays films, we need to work together again to make those films. And we have to find a different model to help support these types of films. Whether that's with Imax, **MacGillivray Freeman**, **SK Films**, **National Geographic**, **Giant Screen Films**, **3D Entertainment**, you name the film production company, we need to work with them to try and get the best quality films we can for our audiences.

LFX: Anything you want to say about what people reading this can do to help?

TM: I would suggest getting involved. Looking at the different committees doing the work. If you don't know about the committees or where we could put your talents to use, please contact Gretchen Jaspering or Tammy Seldon. I think that together as a group we can grow our membership and build a support system for our theaters. We're taking great strides in trying to make information, best practices, and training available to all members. We're doing that both on the Web site and at the conferences.

The upcoming conference in New Jersey in September is a good example of that, where we're really trying to look at the content that will attract people interested in the industry, and offer them items they can take back and implement to better their business and/or their mission. If they're educators or if they're in the business unit, whatever the case may be. This is what we as an association have to make available to everybody. I think technology is helping us. We were slow to jump on the bandwagon of putting all that information in one place. And I think with the transition to one association successfully accomplished, it's now time to put all that hard work to use.

L to r: 3D Entertainment's Jean-Jacques Mantello, the Virginia Aquarium's Donna Ellis and Linda Candler, and Francois Mantello at a reception for Dolphins & Whales 3D *in London.*

Photos by Tim Sassoon (2).

The Making of *U2 3D*

*(from **U2 3D** on page 1)*

I've ever had"

What went into the making of this film is as dramatic as the finished product. A group of tenacious filmmakers and producers, including **David** and **John Modell** (former owners of the Baltimore Ravens), **Jon** and **Peter Shapiro**, **Steve Schklair**, and Climan teamed together at 3ality Digital to develop cameras and post-production technology that they feel has changed the playing field for all films going forward.

Director **Catherine Owens** — a visual artist in her own right — has a long history with U2, having served as visual content director on several of the band's previous tours.

Owens speaks about how exciting it was to work with U2 on this project. "The band has been involved in each step of the process, and having this kind of commitment from them has been very encouraging for everyone working on the film. Between their passion for the project and our extraordinary team, I feel that together we have carved out a delicate and exquisite piece of film history."

L to r: Camera operator Reed Smoot with co-directors Mark Pellington and Catherine Owens, filming U2 3D *at River Plate Stadium in Buenos Aires, Argentina.*

National Geographic is the worldwide distributor for the film, which premiered nationwide in January at IMAX 3D theaters. Nearly a month later, it launched in digital 3D theaters in the U.S., and remains in release internationally in IMAX 3D theaters around the world.

To some, a U2 concert may seem an unlikely choice for National Geographic. **Lisa Truitt**, president of **National Geographic Cinema Ventures**, explains that it was actually an ideal project. "Our aim is to inspire people to care about our planet, and music truly accomplishes this."

National Geographic launched worldmusic.nationalgeographic.com in 2006 to showcase emerging and established world musicians. Truitt believes that the members of U2 are "ultimate world musicians. Their music carries a global message, and reaches a global audience."

The technological advancements of the film also match the mission of National Geographic. Throughout its history, the Society has invested in emerging technologies — from magazines in the late 1800s to digital media, digital games, and cutting-edge technology today.

Mysterious Ways: Developing the technology

Producer Steve Schklair has been working on digital 3D technology for decades. When everyone else was predicting interactive television was going to be the wave of the future, Schklair put his money into 3D.

"Everyone was saying how great it would be if you could click on the dress the actress is wearing and buy it. I didn't see it that way. Television is a lean-back medium," says Schklair. "I was thinking, 'The Super Bowl in 3D, now that would be cool.'"

Even with his enthusiasm for 3D, he knew it needed work. He had produced 3D films for theme parks and experienced the limitations firsthand. "I loved the films, hated the process."

The rigors of filming in 3D meant that the number of shots had to be reduced. The hassle of changing the lenses, realigning the cameras, and the sheer weight of the film cameras and rigs made filming in 3D too troublesome for mainstream films.

But the problem that truly relegated 3D to the novelty shelf was the headaches. The seasickness sometimes felt by audiences is caused when editing forces the viewers' eyes to suddenly jump from one depth to another, and by misalignment of the shots taken by the dual cameras.

Schklair's curiosity was piqued. "I see with two eyes and I don't have a headache all day." He refused to give up on the notion that a 3D film could be made and seen without headaches.

Lightweight digital cameras were the first step toward a solution. Relentless tinkering with various tools and software fixes were the next. Schklair and his team of engineers at 3ality developed proprietary software and devices that allow them to do real-time image processing to correctly align the shots during filming, and to control for depth in post-production so the transitions don't cause headaches.

The cameras got a test run at Super Bowl XXXVIII in 2004. Their success made it clear that 3D would revolutionize film. But for Schklair, the true achievement is not the catalog of technological breakthroughs, it's the change in the attitudes of the filmmaking community.

"Eight years ago, I was a nutcase to eve-

*(see **U2 3D** on page 12)*

© C. Taylor Crothers for 3ality Digital

*(from **U2 3D** on page 11)*

ryone in Hollywood because 3D was considered a circus sideshow act," says Schklair. "For me, to see it taken seriously by the industry is the big accomplishment. Right now, every studio has 3D content in development."

"Just as filmmakers use sound, color, lighting, now they can use depth," says Climan. "It's a new tool in the storyteller's possession to help tell the story."

Filming a concert was one of many goals for 3ality Digital. Climan took the helm as CEO and president of the company after seeing the NFL test footage. "Immediately, I thought I never want to go back to 2D. Even this early stuff was just game-changing for me." In addition to producing **Martin Scorcese**'s *The Aviator*, Climan was in senior management at **Creative Artists Agency** and **Universal Studios** and served as an agent to major talents like **Robert DeNiro** and **Robert Redford**.

Jon and Peter Shapiro had a background in music, having produced the 2001 IMAX concert film ***All Access***. They immediately realized how much simpler and less costly shooting digital 3D at a massive live stadium concert would be, compared to traditional 15/70 film, which they had used in *All Access*. To simplify shooting for that film, they had rented an arena and staged private concerts specifically for the cameras, complete with hundreds of invited fans.

U2 was the obvious choice for everyone involved. In nearly 30 years on the pop music charts, the music of U2 has not lost its relevance. U2 concerts are dedicated to creating music that speaks with honesty and immediacy to the audience. The band's ability to raise audience awareness to world issues further galvanized the producers.

The stagecraft of the band's previous tours has demonstrated their enthusiasm for testing out new technologies. U2 was one of the first bands to experiment with video screens during the 1992–93 "Zoo TV" tour and has employed cutting-edge lighting and electronics on every tour since.

The producers demonstrated the 3D HD technology to band members after a show in California and were given the green light for the film. Bono suggested filming in South America, where the fans are exuberant and the band hadn't toured in eight years.

Sometimes You Can't Make It On Your Own: The team goes on tour

Bono, The Edge, **Adam Clayton**, and **Larry Mullen, Jr.**, are the iconic faces on the screen, but behind the cameras was an equally impressive crew. Directors Catherine Owens and **Mark Pellington** headed a team of top artists and experts.

Before directing the feature films *Arlington Road* with Jeff Bridges and Tim Robbins, and *The Mothman Prophecies* with Richard Gere and Laura Linney, Pellington won the MTV best video honors for his Pearl Jam video, "Jeremy."

Owens and Pellington have both directed videos for U2. Owens did the "Original of the Species" video in 2005, and Pennington directed U2's "One" video.

L to r: 3D DP Peter Anderson, camera operator Paul Babin, DP Tom Krueger, tour production director Jake Berry, and I/O and convergence lead Sean Berry plan for shooting in Buenos Aires.

From the start, 3D was going to be used to enhance the band, not as an end in itself. Owens was interested in telling the story of the four musicians and the way their relationships work on stage. "Owens, Pellington, and U2 were not interested in overwhelming the audience with the 3D-ness of it," says Climan. "They wanted to fully immerse viewers in the story."

From the moment the plane touched down in South America, the directors and producers were navigating uncharted territory. Never before had they gone on the road with a 3D digital production of this scale. The production was to shoot the tour's huge outdoor stadium shows in Mexico City, Mexico; Sao Paulo, Brazil; Santiago, Chile; and Buenos Aires, Argentina.

Some of the biggest challenges arose from the routines of traveling. The crew brought in so many cases of digital equipment that just clearing customs in an orderly fashion was the first learning opportunity.

"In Buenos Aires, we were using more digital equipment in one place than anywhere ever before in the world," says Schklair. "Moving it all through customs was a job. We learned a lot that day. We thought we were ready, we thought we had the logistics squared away, but today we know more."

Another "gotcha" moment for the crew was dealing with electricity. They needed 110-volt/60-Hz power. The current coming off U2's massive generators was not clean enough for their electronics and the local electrical systems were not consistently stable.

"We found ourselves tracking down generators the size of semi trucks, and then figuring out ways to cable it in over the walls of the stadium," says Schklair. "That was a big lesson."

At the end of each U2 concert, 300 stagehands appear out of nowhere, wearing colored T-shirts that signify which element of the stage they are breaking down. "It's like a never-ending string of ants coming out of everywhere to pack up the equipment and load it onto the trucks," says Schklair.

He says at first he thought they could hire a few extra production assistants to help pack up the camera equipment. "We learned fast that we needed to hire our own 80 guys to help with strike...with their own T-shirts," he says.

A live performance always brings the unexpected, so before shooting the team scouted concerts without the cameras, just to observe. "We knew the audience was active, we saw the energy levels in South America, but when we filmed we were still

surprised by the crowd surges during performance," says Schklair. "We hoped the steel barriers protecting our cameras and crew were strong enough. It got a little nerve-wracking at times." They also learned to waterproof all their gear, because weather forecasts don't predict the water thrown by the crowds.

Throughout the planning and performance, the members of U2 were active partners in the film. Climan says the band gave two rehearsals without an audience to help plan the camerawork and lighting. "The band was so generous and giving," he says. "They gave us opportunities that were just unheard of."

In the end, over 100 hours of digital 3D footage was shot, capturing a set list that includes such seminal U2 songs as "Vertigo," "Sunday Bloody Sunday," and "Pride (in the Name of Love)."

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U2 rocks Buenos Aires.

Elevation: Post-production

Once the filming was complete, the team needed to transfer the images to 70mm film. Software was developed to handle the image enhancement. As Owens and Pellington worked with editor **Olivier Wicki**, the 3ality Digital team continued to develop software and other tools to meet their creative ambitions. "Let's just say the data was shepherded very carefully," says Schklair, with a chuckle. "We knew we'd need to develop tools during production but probably had more to do than we anticipated," he adds. For example, they designed solutions for Owens' desire to have multiple layers in the film, and tools to completely control depth in post.

"We were tinkering," says Schklair. "We'd work with a software version for a day. The engineers would then debug it overnight and have a new version on our desk in the morning."

The production crew was well suited to this experimental environment. As Climan says, "We are all filmmakers who love technology and technologists who love filmmaking."

"I love this stuff," says Schklair. "But I'm a filmmaker. I don't know how to write a line of code but I know what it can do."

Visuals aside, the audience would only be fully immersed in the film if it had top-notch sound. John Modell is a leader in audio mixing, and created the sound to the exact specifications of the band. The sound team meticulously mixed the vocals, creating the sonic explosion of U2 live, followed immediately by moments in which it feels as if Bono were whispering directly into the audience's ears. The film arrived in theaters with an unusual set of instructions for the theater managers. "We have directions to the theaters to make sure they're playing it loud enough," says Climan. It's only rock 'n' roll, after all.

Beautiful Day: The finished film

U2 3D premiered at the Sundance Film Festival in 2008. It has been received by critics and the public with the same passion and love as anything U2 does. "It was amazing, inspiring, overwhelming," raved Washington, DC, graphic designer Kate Damon. "The only thing that was a drag was that you couldn't get up and rock out in the theater."

Just as the producers anticipated, a U2 concert is more than just a musical performance. "This is why U2 is still so relevant. It's not a golden oldies show," says Climan. "They're telling a story with their shows, it's an emotional rollercoaster. They're gutsy, they're passionate. They are exactly what we were looking for."

As the distributors of the film, National Geographic planned the marketing strategies. As *U2 3D* continues to play on many giant screens in North America, National Geographic is in the midst of its international rollout.

"This film has a long tail, as we say in the business," says Truitt. "As the film opens internationally we'll follow the course that we took in the U.S. and North America, pushing the film out to national and local market critics, using the filmmakers as key spokespersons, encouraging theaters to advertise and promote in their local markets. We intend to capitalize on the formidable strength of these local theaters and of this band to generate interest and drive sales."

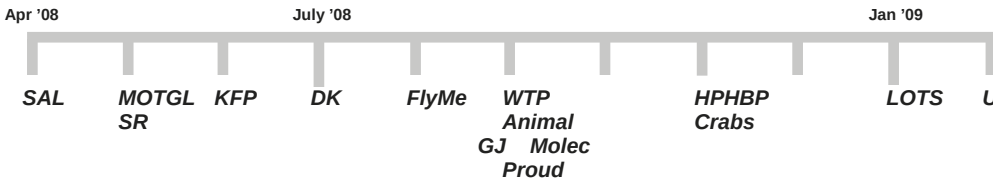
Climan agrees. "We expect this film to live forever," he says. "After the theatrical run, it might exist in Vegas, or Dubai. It's a timeless work. We are treating this like a marathon, not a sprint."

Initially, the producers were dismayed to see it receive a G rating from the MPAA. When Climan reached out to people he knew on the board to ask why not a PG, they told him that they gave it a G because they wanted to take their kids.

"We made it thinking it was a date film, and instead the whole family is going," says Climan.

**In Spanish, "One! Two! Three! Fourteen!" Explanations vary as to why the song starts this way, but guitarist The Edge has reportedly claimed that the first time was after a night of drinking, and it just stuck. –Ed.*

Alix Clyburn is a blogger on National Geographic's Green Guide site. This article was provided to LF Examiner by National Geographic.



* New listing.
Underlined titles are 3D
Updated information is printed in **bold.**
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Mysteries of the Great Lakes
Science North; distributor: Science North; director: David Lickley; DP: Jack Tankard; producer: David Lickley; executive producer: Jim Marchbank. Release: May 5.
– Principal photography is complete.
– Editing is nearly complete.

Speed Racer: The IMAX Experience *
Hurtling down the track, careening around, over and through the competition, Speed Racer is a natural behind the wheel. Born to race cars, Speed is aggressive, instinctive and, most of all, fearless.
Warner Bros. Pictures; directors/writers: Andy Wachowski, Larry Wachowski; producers: Grant Hill, Joel Silver, Andy Wachowski, Larry Wachowski; DP: David Tattersall; score: Michael Giacchino. Cast: Emile Hirsch, Christina Ricci, Matthew Fox, Susan Sarandon, John Goodman. 120 min. Release: May 9.
– The film will be converted to 15/70 with the IMAX DMR process.

Kung Fu Panda: The IMAX Experience
DreamWorks Animation SKG; distributor: Paramount Pictures; directors: John Stevenson, Mark Osborne; producer: Melissa Cobb; DP: Yong Duk Jhun; script/co-producers: Jonathan Aibel, Glenn Berger; score: Hans Zimmer. Cast: Voices of Jack Black, Dustin Hoffman, Angelina Jolie, Jackie Chan, Lucy Liu, Ian McShane. 90 min. Release: June 6.
– The film will be converted to 15/70 with the IMAX DMR process.

The Dark Knight: The IMAX Experience
Legendary Pictures; distributor: Warner Bros.; director: Christopher Nolan; DP: Wally Pfister; script: Jonathan Nolan; score: James Newton Howard, Hans Zimmer; producers: Christopher Nolan, Charles Roven, Emma Thomas; executive producers: Kevin De La Noy, Benjamin Melniker, Michael Uslan. Cast: Christian Bale, Michael Caine, Morgan Freeman, Heath Ledger. 120 min. Release: July 18.
– Several scenes were shot in 15/70.
– The rest of the film will be converted to 15/70 with the IMAX DMR process.

Fly Me to the Moon
nWave Pictures; distributors: K2 Communications (US institutional), Summit Entertainment (US digital), nWave Distribution (US 8/70), worldwide: tba; director: Ben Stassen; script: Domonic Paris; producers: Caroline Van Iseghem, Mimi Maynard, Gina Gallo, Charlotte Huggins; executive producers: Eric Dillens, Domonic Paris. 85 minutes. Cast: Christopher Lloyd, Kelly Ripa, Nicollette Sheridan, Tim Curry, Ed Begley, Jr., Adrienne Barbeau, Trevor Gagnon, Philip Daniel Bolden, David Gore, Buzz Aldrin. 3D. Release: Jan. 30 (Belgium), March 9 (Mexico), Aug. 22 (US).
– The film is complete.

We The People
*Inland Sea Productions; distributor: Jodi Capps; directors, writers, producers: John Altman, Aimee Larabee. **Narrator: Kenny Rogers.** Release: Sept. 17.*
– April: Green screen filming, and recording narrator Kenny Rogers.
– May: Final location shoot in Virginia and other sites.

Animalopolis
Graphic Films Corporation; distributor: K2 Communications; director: Tim Huntley; script: Tim Huntley, Paul Novros; score: Paul Novros, Tim Huntley; producers: Paul Novros, Tim Huntley; executive producer: Ammiel Najar. 3D. Release: September.
– The film is being converted to 3D.
– Editing is under way.

The Greatest Journey
Cosmic Pictures/SK Films; distributor: SK Films; director: Bruce Neibaur; producers: Dominic Cunningham-Reid, Taran Davies, Jonathan Barker; executive producer: Jake Eberts. Release: September.
– March-April: Filming in Morocco and Egypt.
– Filming wraps in Morocco in May.

Molecularium
Rensselaer Polytechnic Institute, Nanotoon Entertainment; distributor: SK Films; director: V. Owen Bush; producer: Kurt Przybilla; script: V. Owen Bush, Kurt Przybilla; executive producer: Richard Siegel. Release date: September.
– Scientific simulations are complete, animation is in progress.

Proud American
Light Source, LLC; distributor: Light Source; director: Fred Ashman; DP: Mark Eberle; script: Fred Ashman, Rolland Smith; score: Stan Beard; producer: Fred Ashman. Release: September.
– March: Final pickups in California, Texas, Las Vegas, Washington, DC.
– Principal photography is complete.
– Editing is 70% complete.
– Scoring has begun.
– Trailers will appear in Cinemark theaters in May.

Harry Potter and the Half-Blood Prince: The IMAX Experience
Warner Bros.; distributor: Warner Bros.; director: David Yates; producers: David Barron, David Heyman; script: Steve Kloves; score: Nicholas Hooper. Cast: Daniel Radcliffe, Emma Watson, Rupert Grint. Release: Nov. 21.
– Film will be converted to 15/70 with the IMAX DMR process.

Red Crabs of Australia's Christmas Island
Mark Simpfendorfer Productions; distributor: Mark Simpfendorfer Productions; director: Mark Simpfendorfer; producers: Adrianne Barba, Karen Wilkinson; DP: Stuart Wilkinson; script: Mark Simpfendorfer; executive producer: Mark Simpfendorfer. 3D. Release: November.
– Filmed wildlife of Christmas Island in digital 3D in 2007, including two red crab migrations.
– January-February: Finished final shoot, including rare scenes of baby crabs.
– Computer animation is under way.
– Editing has begun and will be completed by the end of June.

Legends of the Sky 3D
*Jetliner Films, Inc.; distributor: K2 Communications; director: Stephen Low; producer: Pietro Serapiglia; DP: William Reeve; script: Stephen Low; executive producers: Robert Kresser, Jan Baird. 3D. **Release: Early 2009.***
– **March: Filmed Harrier jump jet in Yuma, AZ, Super Constellation in Kansas City, MO, and the Boeing production line in Everett, WA.**
– **Will film first flight of Boeing 787 Dreamliner in October.**

Under the Sea 3D (formerly *Deep Sea-quel*)
Imax Corporation; distributor: Imax; director, DP: Howard Hall; producer: Toni Myers; producer for Howard Hall Productions: Michele Hall; executive producer: Graeme Ferguson. 3D. Release: February 2009.
– January: Principal photography began in Papua New Guinea.
– March-April: Another month of filming in PNG.
– Expeditions to South Australia, the Great Barrier Reef, and Indonesia will be completed by October.

Sea Rex
N3D Land Production; distributor: Giant Screen Films; directors: Ronan Chapalain, Pascal Vuong; producer: Pascal Vuong; DP: Christophe Grellie; script: Pascal Vuong, Nathalie Bardet; score: Franck Marchal; executive producer: Dominique Rigaud. 3D. Release: March 2009.
– Animation will resume in April.
– A short version will be released in the fall.

Van Gogh: Bigger Than Painting **(wt)**
Camera Lucida, Les Productions De La Géode; distributor: Les Productions De La Géode; directors: Peter Knapp, François Bertrand; producers: François Bertrand, Saskia Bakhuys-Vernet; DPs: Vincent Mathias, Laurent Chalet; script: Peter Knapp, François Bertrand; executive producer: François Bertrand. Release: March 2009.
– Have filmed at the Van Gogh Museum in Amsterdam, Musée d'Orsay in Paris, at Arles and Auvers-sur-Oise in France, and in the Netherlands.

Arabia (wt)
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Greg MacGillivray; DPs: Brad Ohlund (topside), Howard Hall (underwater); script: Jack Stephens; editor: Stephen Judson. 3D. Release: Spring 2009.
– December: Filmed the annual Hajj pilgrimage in Mecca, Saudi Arabia.
– April-May: Filming in Saudi Arabia.

Around the World in 50 Years * (wt)
A computer animated tale of a sea turtle from hatchling to maturity. Born in 1959 on the beach in Baja California, our main character will take us on an epic 50-year journey around the world.
nWave Pictures; distributor: tbd; director: Ben Stassen; producers: Ben Stassen, Domonic Paris; script: Domonic Paris; score: tbd; executive producer: Eric Dillens; 3D. 90 min. Cast: Jerry Lewis, Melanie Griffith, Tim Curry, Ed Begley, Jr. Release date: Fall 2009
– Production/animation started last August in Brussels. Currently finalizing the voice recordings.
– The film is set to be completed in late summer 2009.

The Magic Tale (wt)
Orbita Max; distributor: tba; director, producer, writer: Jordi Llompart; DP: Tomás Pladevall; stereographer: William Reeve; Release: Late 2009.

– March-April: Filming in Namibia.
– May: Filming in South Africa.
– July: Additional photography in Spain.

Blue Beard * (wt)
Blue Beard is the second 3D stop-motion puppet animation movie filmed by new digital technology from Russia's Cinema and Photo Research Institute (NIKFI).
United Multimedia Projects Studio; executive producer: Alexander Melkumov. 3D. 90 min. Release: Dec. 2009.
– Production began last year.
– A short clip was shown at the GSCA Film Expo in London in March.

Rocky Mountain Express
Stephen Low Company; distributor: K2 Communications; director: Stephen Low; producer: Pietro Serapiglia. ***Release: December 2009.***
– Principal photography resumes in Calgary and the Canadian Rockies in July and August.

Return to Everest (wt)
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; co-director: Michael Brown; producers: Greg MacGillivray, Shaun MacGillivray; script: tba; editor: Stephen Judson; DP: Brad Ohlund; mountain DP: Michael Brown; executive producer: Harrison Smith. 3D. ***Release: March 2010.***
– Two-thirds of photography is complete.

To the Arctic * (wt)
A polar expedition to track the stunning effects of global climate change, *To The Arctic* traces how people, animals, and ecosystems are being impacted so dramatically at the poles.
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; co-directors: Adam Ravetch, Sarah Robertson; producers: Greg MacGillivray, Shaun MacGillivray; script: Mose Richards; DPs: Bob Cranston, Brad Ohlund, Greg MacGillivray, Jack Tankard, Adam Ravetch; executive producer: Harrison Smith. 3D. Release: June 2010.
– Filming begins in Arctic Bay, Baffin Island at the end of May.

R to l: Mick Jagger, DP Robert Richardson, and director Martin Scorsese on the stage of the Beacon Theater in New York City while filming Shine A Light.

Photos by Jacob Cohl. © 2008 by RST Concerts, Inc.

Premiering This Month

Shine A Light documents an astounding stage performance by what is indisputably the world's greatest rock 'n' roll band, filmed by America's preeminent director and an all-star crew of the motion picture industry's leading cinematographers. The film came together in a unique moment in time when all these stellar forces aligned in New York City and were able to unite to capture a great performance on celluloid.

"**Martin Scorsese**'s concert documentary will show the world the **Rolling Stones** as they've never been seen before. Filming at the famed Beacon Theatre in New York City in the fall of 2006, Scorsese assembled a legendary team of cinematographers to capture the raw energy of the legendary band.

"Oscar-winning cinematographer **Robert Richardson** supervised the camera team comprised of several highly acclaimed directors of photography, including Oscar winners **John Toll**, **Andrew Lesnie**, and **Robert Elswit** and Oscar nominees **Stuart Dryburgh** and **Emmanuel Lubezki**. The film was edited by **David Tedeschi**, who recently worked with Scorsese on the acclaimed documentary *No Direction Home: Bob Dylan*.

"Produced and financed by **Steve Bing**'s **Shangri-La Entertainment** and longtime Rolling Stones tour promoter **Michael Cohl**'s **Concert Promotions International**, the film was produced by **Victoria Pearman**, **Michael Cohl**, **Zane Weiner**, and Steve Bing. The executive producers are Stones members **Mick Jagger**, **Keith Richards**, **Charlie Watts**, and **Ronnie Wood**, with **Jane Rose** serving as co-executive producer."

Photo: Kevin Mazur. © 2008 by WPC Piecemeal, Inc.

The Rolling Stones in Shine a Light. *L to r: Mick Jagger, Ron Wood, Keith Richards, Charlie Watts.*

Distributed by **Paramount Vantage**, *Shine A Light* opened on April 4 in a record 93 IMAX theaters, and 183 conventional theaters. It is rated PG-13 "for brief strong language, drug references, and smoking."

*(from **INSIDER** on page 2)*

the last 18 months does), the system is even more versatile. Digital cinema also greatly simplifies 3D presentation, and 3D is hot right now. There are systems on the market that will allow you to change over from 3D to 2D in seconds.

One might assume that 3D projection puts twice the information on the screen, because it is transmitting separate images for the left eye and right eye. But for practical reasons, single-projector 3D systems reduce the amount of information in each frame, with the result that the visual quality is roughly the same as 2D. And 3D has other issues, one being it reduces the number of seats from which the audience can get an optimal view. To make the most of a 3D installation, be sure that it also gives a good 2D experience.

So what should you buy? When working with our clients, we always start our line of questions with a statement: Do not think about the technology. Tell us what you want to do in your venue. What are the program needs for the space? If you have a mission, what requirement does that bring to the table?

If you have a small theater that has multi-use needs or if you can produce your own show in full high-def video, then a digital projection system is what to look for. If, however, you want or need high-quality visual resolution and color depth, these are still much more attainable in the realm of film.

Steve Thorburn of Thorburn Associates Inc. is an independent acoustical and technology consultant and a licensed professional engineer. In the 1980s he worked on projects for George Lucas, Dolby Labs, and Disney as a project engineer developing and overseeing the acoustical design and construction of film production studios and screening rooms. In the mid-1990s he provided quality certification of LF theaters. He can be reached at Steve@TA-Inc.com.

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*(from **SHORTS** on page 28)*

Lantz tells LFX that IMERSA is "trying to be inclusive," and that the fulldome world has a common interest with the giant-screen industry in establishing digital standards, and perhaps working together to develop programming, as well.

Fly Me ride film for Six Flags

nWave Pictures and **Six Flags, Inc.**, have partnered to create a four-minute 3D motion simulation ride based on director **Ben Stassen**'s animated 3D feature, ***Fly Me to the Moon***. The ride opened in March at **Six Flags Over Texas** in Arlington, between Dallas and Fort Worth, and in April at **Six Flags Great Adventure** in Jackson, NJ.

The full-length feature version of *Fly Me to the Moon* has already opened in Belgium and Mexico, and will open in the U.S. and Canada in August.

Stassen's work on *Fly Me to the Moon* earned him a nomination as Best European Director of the Year from **Cartoon**, a European animation association, at its March conference in Potsdam, Germany.

Sea Monsters wins MPSE award

National Geographic's *Sea Monsters* won the award for Best Sound Editing, Special Venue, from the **Motion Picture Sound Editors** at the association's 55th Golden Reel Award ceremony in February. Recognized were sound designer **Michael Stearns**, sound supervisor **Miguel Rivera**, re-recording mixer **Corey Mandel**, and composers **Peter Gabriel**, **Richard Evans**, and **David Rhodes**.

Also nominated in the category were ***Dinosaurs Alive*** and ***Mummies: Secrets of the Pharaohs***, both distributed by **Giant Screen Films**.

Bollywood in IMAX?

Don Savant, **Imax Corporation**'s managing director for Asia and the Pacific, was quoted by *The Hollywood Reporter*'s Indian correspondent as saying that some Bollywood films could be converted to 15/70 with the DMR process once at least 15 IMAX theaters are open in India. There are four IMAX screens in the country now, and another four being developed, two of which are set to open in the next few months.

Savant said that digital conversion of the films, now done in California for about $1.5 million per title, could be done in India for less, making "the cost more viable for the market here."

India also has two **GOTO** 10/70 theaters, a **CDC** 15/70 screen, and an **Iwerks** 8/70 theater.

Scheidegger's band wins gig

When he's not managing the IMAX theater at the **Swiss Museum of Transport and Communication** in Lucerne, **Christian Scheidegger** plays keyboards for bettermondays, a jazz-influenced rock band. The eight-piece combo recently won an online competition to play at the 2008 Gurtenfestival in Berne in July, beating more than 500 other bands for one of the four popularly selected slots in the four-day music festival.

For more information, and to hear some of bettermondays' music visit www.myspace.com/bettermondays.

Swiss band Bettermondays. Scheidegger is fourth from the right.

Worldwide LF Theater Inventory

As of April 1, 2008

By Manufacturer

Mfr	Af	As	Eu	ME	NA	SA	Tot
CDC		3	1		7		**11**
GOTO		21		1			**22**
IMAX	3	50	42	7	186	3	**291**
IWRK		19	6		17	1	**43**
KINO		1	3		3		**7**
MEGA	1	3	6	1	15		**26**
Other		7	9		3		**19**
Total	**4**	**104**	**67**	**9**	**231**	**4**	**419**

By Format and Operator Type

C = Commercial Standalone CT = Theme Park
CM = Multiplex I = Institutional

		C	CM	CT	I	Total
Africa	8/70				1	**1**
	15/70		2		1	**3**
	Total		**2**		**2**	**4**
Asia/Pac	8/70	5		5	20	**30**
	10/70			2	19	**21**
	15/70	11	14	2	26	**53**
	Total	**16**	**14**	**9**	**65**	**104**
Europe	8/70	3	6	5	10	**24**
	15/70	7	19	5	12	**43**
	Total	**10**	**25**	**10**	**22**	**67**
Middle East	8/70		1			**1**
	10/70				1	**1**
	15/70		5		2	**7**
	Total		**6**		**3**	**9**
North America	8/70	6	6	1	25	**38**
	15/70	26	76	3	88	**193**
	Total	**32**	**82**	**4**	**113**	**231**
South America	8/70				1	**1**
	15/70		2		1	**3**
	Total		**2**		**2**	**4**
World	8/70	14	13	11	57	**95**
	10/70			2	20	**22**
	15/70	44	118	10	130	**302**
	Total	**28**	**131**	**23**	**207**	**419**

By 2D / 3D

	2D	3D	Total
Africa	3	1	**4**
Asia/Pac	74	30	**104**
Europe	33	34	**67**
ME	2	7	**9**
NA	106	125	**231**
SA	2	2	**4**
Total	**220**	**199**	**419**

Bookings: April 2008 by Film

708 bookings of 101 films in 295 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are ***not*** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 25.

Film	Theater	Open	Close
3DSun	**Washington NASM**	**3/7/08**	**4/20/08**
AEK	Beijing CFM	12/31/07	12/30/08
	Hague	2/11/08	8/31/08
	Montreal SC	1/11/08	4/30/08
Africa	Baltimore	7/1/07	6/30/08
	Chandigarh	10/1/07	9/30/08
AfricAdv	**Apple Valley Imx**	**3/13/08**	**4/30/09**
	Austin	5/19/07	4/30/08
	Fort Lauderdale	1/1/08	12/31/08
	Melbourne MV	2/14/08	2/13/09
	Moscow	10/11/07	10/10/08
	Paris Geo	11/1/07	6/30/08
	Sydney WBS	2/14/08	2/13/09
AIA3D	Eilat Epic	3/1/07	3/1/09
AIWC	San Diego RHF	2/07	9/30/08
Alamo	San Antonio 2D		
Alaska	Baltimore	7/1/07	6/30/08
ALBT	Duluth	11/2/07	4/30/08
	Little Rock AEC	1/31/08	5/31/08
	Madrid	**3/5/08**	**3/5/09**
	Vancouver TWS	4/1/08	6/30/08
AlienAdv	**Berlin CS**	**4/08**	**7/08**
	Eilat Epic	**4/08**	**7/08**
	Sofia CC	**7/1/07**	**9/08**
Alps	Atlanta FMNH	8/15/07	8/3/08
	Barcelona	9/15/07	9/14/08
	Birmingham AL	6/6/07	5/25/08
	Cincinnati MC	5/23/07	5/11/08
	Davenport	1/23/08	5/15/08
	Denver MNS	**1/23/08**	**5/08**
	Edmonton TWS	10/5/07	10/3/08
	Gatineau	6/29/07	6/30/08
	Hague	6/15/07	6/14/08
	Hutchinson	7/11/07	6/28/08
	Montreal SC	4/25/07	4/23/08
	Orlando SC	11/15/07	11/14/08
	Regina	6/1/07	5/31/08
	Reno Fleisch	1/18/08	3/1/09
	Sacramento Imx	4/6/07	4/5/08
	Saint Louis SC	**3/12/08**	**3/1/09**
	Saint Paul	**1/30/08**	**6/12/08**
	San Jose Tech	2/1/08	2/1/09
	Speyer Imax	5/30/07	5/29/08
	Spokane	**3/28/08**	
	Sudbury	7/4/07	6/24/08
	Syracuse	7/18/07	7/14/08
	Tempe Imx	3/23/07	8/22/08
	Valencia Spn	10/14/07	10/14/08
Amazon	**Saint Paul**	**3/12/08**	**4/6/08**
Bears	Hibbing	9/1/07	8/31/08
	Lucerne	12/1/06	12/31/08
	Nuremberg	9/1/07	8/31/08
	Saint Félicien	5/31/06	5/31/08
	Yellowstone	**4/4/07**	**4/15/08**
Beavers	Dongguan STM	12/1/07	12/1/08
	Kenner	9/15/06	
	Rochester MSC	4/14/07	
BP	Chongqing CP	5/1/07	4/30/08
	Gatineau	**3/7/08**	**6/26/08**
	Saint Augustine	4/18/07	6/30/08
	San Jose Tech	**2/2/07**	**6/30/08**
	Sydney WBS	11/1/07	10/31/08
Bugs	Schenectady	9/29/07	4/29/08
	Sofia CC	9/21/07	
CDS	Guayaquil	12/7/07	6/08
CRA	Bogota Mal	3/16/07	6/15/08
	Boston MOS	5/3/07	6/30/08
	Detroit SC	1/17/08	6/12/08
	San Diego RHF	10/1/06	9/30/08
CV	Killeen	11/2/07	4/25/08
	Sydney WBS	**4/1/08**	**3/31/09**
D&W3D	**Atlantic City**	**3/5/08**	**12/31/08**
	Austin	2/15/08	12/31/08
	Berlin CS	3/13/08	12/31/08
	Boston NEA	2/15/08	12/31/08
	Dallas Cmk	**3/5/08**	**12/31/08**
	Indianapolis Imx	**3/14/08**	**12/31/08**
	Myrtle Beach DCI	3/14/08	12/31/08
	New Orleans	3/14/08	12/31/08
	Nuremberg	3/13/08	12/31/08
	Omaha Zoo	2/15/08	12/31/08
	Providence NA	**4/18/08**	**12/31/08**
	Sinsheim	3/13/08	12/31/08
	Sydney WBS	3/13/08	12/31/08
	Tempe Imx	**4/25/08**	**12/31/08**
	Tulsa Cmk	3/7/08	12/31/08
	Vancouver Imx	**3/12/08**	**12/31/08**
	Virginia Beach	2/15/08	12/31/08
	West Nyack Imx	**3/15/08**	**12/31/08**
DinoAliv	Baltimore	5/2/07	4/30/08
	Barcelona	3/1/08	8/31/08
	Birmingham AL	**3/14/08**	**8/31/08**
	Branson	3/14/08	9/30/08
	Chicago MSI	2/6/08	9/6/08
	Cleveland	4/28/07	4/27/08
	Corsicana	1/15/08	6/15/08
	Dallas MNS	5/30/07	5/25/08
	Davenport	5/16/07	5/1/08
	Edmonton TWS	5/18/07	5/1/08
	Galveston	6/6/07	5/25/08
	Hastings	1/3/08	1/30/09
	Jackson MS	1/7/08	2/28/09
	Kenner	11/1/07	11/1/08
	Lehi	5/25/07	5/31/08
	Madrid	3/1/08	8/31/08
	New York AMNH	5/18/07	5/1/08
	Oakland	6/20/07	6/20/08
	Phoenix ASC	2/2/08	5/30/08
	Regina	11/2/07	6/30/08
	Singapore SC	4/1/08	9/30/08
	Sioux Falls	1/26/08	
	Virginia Beach	5/30/07	4/1/08
DinoGOP	**Baltimore**	**10/24/07**	
	Houston MNS	**3/14/08**	
	Killeen	2/1/08	8/25/08
	Lansing Cel	**3/19/08**	
	Melbourne MV	**5/11/07**	
	Oulu	**2/08**	**10/08**
	Washington NMNH	3/6/08	
DIS	Garden City	1/1/08	12/22/08
	Hague	**11/21/07**	**11/26/08**
	Toulouse	2/5/07	1/4/09
DOL	Saint Paul	3/7/08	4/6/09
Dolphins	Alamogordo	7/11/07	6/30/08
	Detroit SC	**1/5/07**	**6/13/08**
	Guayaquil	9/14/07	6/30/08
	Milwaukee	9/14/07	6/30/08
DS3D	Amneville	6/13/07	4/30/08
	Ankara AFM	9/21/07	8/31/08
	Barcelona	9/19/07	9/18/08
	Berlin CS	4/6/06	10/5/08
	Bradford	2/10/07	4/9/08
	Copenhagen	11/24/06	11/23/08
	Duluth	5/25/07	5/4/08
	Garden City	1/16/08	12/22/08
	Glasgow	8/20/07	9/19/08
	Hague	7/1/06	6/30/08
	Istanbul AFM	10/7/07	8/31/08
	Kaohsiung	1/21/08	7/20/08
	Kiryat Bialik	9/23/07	9/14/08
	Kuwait City	10/13/07	4/12/08
	Las Vegas Lux	**3/3/06**	**5/31/08**
	Lodz CC	**2/15/08**	**2/14/09**
	London BFI	9/3/06	12/31/08
	Lucerne	9/1/07	8/31/08
	Madrid	9/19/07	9/18/08
	Malaga Yel	2/1/08	1/31/09
	Manila	8/28/07	8/27/08
	Melbourne MV	4/13/06	4/12/08
	Memphis Pink	7/4/07	6/27/08
	Menlyn	6/24/07	4/30/08
	Mexicali	2/1/08	6/1/08
	Moscow	5/31/06	5/31/08
	Myrtle Beach DCI	**5/20/07**	**12/31/08**
	Nuremberg	11/15/07	11/14/09
	Osaka Sun	9/1/06	7/31/08
	Paris Geo	4/1/07	5/31/08
	Pensacola	1/14/08	6/30/08
	Poitiers Imax 3D	2/1/07	1/31/09
	Prague CC	4/26/07	4/25/08
	Saint Petersburg NA	5/17/07	5/16/08
	Shreveport	10/10/07	5/31/08
	Sinsheim	5/4/06	11/3/08
	Stockholm	5/11/07	5/10/08
	Sydney WBS	5/25/06	5/24/08
	Syracuse	5/9/07	4/30/08
	Toronto OSC	1/25/08	1/17/09
	Townsville	7/17/06	7/6/08
	Virginia Beach	3/3/06	9/1/08
E3D	Poznan CC	10/11/05	12/08
Everest	Saint Augustine	3/14/08	1/31/09
	Saint Paul	**3/12/08**	**6/12/08**
FEOC	Toronto OP	10/1/05	12/31/08
FightPil	**Chantilly**	**12/10/04**	**12/15/08**
	Cleveland	11/26/07	6/1/08
	Corpus Christi	**2/3/05**	**2/28/09**
	Dayton	**12/3/04**	**12/15/08**
	Garden City	**12/10/04**	**12/31/08**
	Huntsville	4/28/08	11/30/08
	McMinnville	**3/21/07**	**3/14/09**

Film	Theater	Open	Close
	Pensacola	**4/2/07**	**10/15/08**
	Washington NASM	**3/11/05**	**12/08**
FMTTM	**Bogota PA**	**3/14/08**	**3/13/09**
	Mexico City Pap	3/13/08	
	Tijuana	3/9/08	
FOK	**Kuwait City**	**4/17/00**	**4/09**
FON	Chantilly	3/6/08	
	Charleston WV	2/1/08	6/30/08
	Cincinnati MC	10/2/04	8/31/08
	Kolkata Aer	10/14/07	10/31/08
	Spokane	8/20/04	6/30/08
Galapago	Berlin CS	8/11/06	8/31/08
	Guayaquil	**11/16/06**	**11/15/08**
	Houston MNS	1/7/08	5/29/08
GC	Cincinnati MC	11/17/06	8/31/08
	Grand Canyon DCI	11/1/99	12/08
	Hyderabad	4/15/07	4/15/08
	Jakarta	4/20/07	4/20/08
GCA	**Atlanta FMNH**	**3/26/08**	**3/09**
	Austin	3/14/08	3/09
	Boston MOS	3/21/08	3/09
	Branson	3/14/08	3/09
	Chattanooga	3/14/08	3/09
	Davenport	3/14/08	3/09
	Des Moines	3/14/08	3/09
	Detroit SC	4/19/08	12/31/08
	Duluth	3/14/08	3/09
	Durban	3/28/08	3/09
	Fort Lauderdale	3/28/08	3/09
	Galveston	3/14/08	3/09
	Hague	4/21/08	4/09
	Hampton	3/28/08	3/09
	Harrisburg	3/22/08	3/09
	Hutchinson	4/25/08	4/09
	Milwaukee	**3/21/08**	**3/09**
	Montreal SC	4/23/08	4/09
	Myrtle Beach DCI	3/14/08	3/09
	Oklahoma City	3/18/08	3/09
	Phoenix ASC	3/14/08	3/09
	Portland OMSI	3/22/08	3/09
	Raleigh	3/14/08	3/09
	Regina	3/14/08	3/09
	Sacramento Imx	3/21/08	3/09
	Saint Augustine	3/14/08	3/09
	San Diego NHM	3/14/08	3/09
	San Diego RHF	**3/14/08**	
	Seattle PSC 2	3/14/08	3/09
	Tempe Imx	3/21/08	3/09
	Vancouver TWS	3/15/08	3/09
	Winnipeg	3/14/08	3/09
GP	Branson	3/14/07	9/08
Greece	Columbus COSI	1/2/08	6/6/08
	Des Moines	2/1/08	4/30/08
	Hong Kong SM	2/1/08	7/31/08
	Norwalk	6/15/07	12/14/08
	Raleigh	2/1/08	10/1/08
	San Antonio 2D	12/15/07	12/15/08
HappyFee	**Mexicali**	**3/14/08**	
HaunCast	Amneville	9/1/07	8/31/08
	Berlin CS	4/5/01	12/08
	Eilat Epic	4/4/04	12/31/08
	Krakow CC	10/1/07	12/31/08
	Madrid	6/12/02	12/08
	Moscow	1/1/04	12/08
	Nuremberg	5/28/03	12/31/08
	Saint Petersburg Kro	10/5/07	10/4/08
HC	**Huntsville**	**8/22/07**	**12/31/08**
HCBTD	San Simeon DCI	8/17/96	
HOTB	Baton Rouge	3/1/08	2/28/09
	Boston MOS	5/3/07	6/30/08
	Hague	6/15/07	6/15/08
	Houston MNS	6/6/07	5/31/08
	Indianapolis Imx	10/5/07	10/4/08
	Jersey City	7/25/07	5/30/08
	Louisville SC	3/21/07	5/25/08
	Lubbock	6/8/07	6/7/08
	Lucerne	10/15/07	10/14/08
	Nuremberg	6/15/07	6/14/08
	Paris Geo	1/16/08	1/15/09
	Raleigh	9/12/07	10/4/08
	Sudbury	9/26/07	9/3/08
	Syracuse	2/3/07	5/4/08
	Tallahassee	6/20/07	6/14/08
	Toronto OSC	10/10/07	10/14/08
	Victoria DCI	1/4/08	7/3/08
HumanBod	Calgary TWS	2/16/06	6/30/08
	Chicago MSI	1/15/07	4/29/08
	Des Moines	10/3/07	9/30/08
	Los Angeles CSC	**4/4/08**	**6/30/08**
	Milwaukee	1/1/08	5/31/08
	Mobile	1/16/08	
	Richmond SMV	1/19/08	5/4/08
	Saint Louis SC	10/24/07	9/30/08
	Sioux Falls	6/1/06	5/31/08
	Tempe Imx	**3/7/07**	
	Vancouver TWS	10/22/04	6/30/08
India	Branson	3/14/08	5/18/08
	Tijuana	1/13/08	6/30/08
IOTS	Durban	11/23/07	5/22/08
ITD	**Budapest CC**	**10/1/07**	**9/30/08**
	Kazan	10/20/06	9/14/08
	Kiev KT	4/1/08	3/31/09
	Nanjing YSTC	2/1/08	1/31/09
	Riccione	3/8/08	3/1/10
	Saint Petersburg Muv	2/11/08	6/30/08
JGWC	Grand Rapids Cel	8/31/07	9/08
JIAC	Col Springs Cmk	3/2/08	5/1/08
	Reno Fleisch	12/5/07	9/1/08
	Spokane	7/1/07	6/30/08
Kilimanj	Boston MOS	7/1/07	6/30/08
L&C	**Covington OTI**	**3/14/08**	
	McMinnville	2/14/08	
	Sioux Falls	6/1/06	5/31/08
	Yellowstone	6/15/02	12/08
L5	Nuremberg	5/31/07	5/30/08
LivingSe	Calgary TWS	3/14/08	3/14/09
	Cocoa	2/1/08	1/30/09
	Little Rock AEC	**4/2/08**	**9/30/08**
LOLL	Loch Lomond	7/24/02	
LW	Kofu	1/13/08	4/8/08
M3Dcc	Aguascalientes	4/30/07	4/29/08
MagDes	Chantilly	9/4/07	4/30/08
	KSC 2	9/23/05	
	Moscow	4/12/06	4/14/08
	Shanghai STM 3D	**9/22/07**	**9/21/08**
	Tallahassee	9/19/07	9/1/08
MOE	Sioux Falls	6/1/06	5/31/08
MOF	Durban	5/1/07	4/30/08
	Pensacola	11/8/96	
	Spokane	1/1/07	6/30/08
MOTN	Boston MOS	5/3/07	6/30/08
	Charleston WV	7/7/07	7/6/08
	Hampton	**3/7/08**	
	Malaga Yel	6/15/07	6/15/08
	Shreveport	4/18/07	4/7/08
Mummie3D	London SM	3/21/08	3/21/09
	San Antonio 3D	3/14/08	3/14/09
Mummies	Cathedral City	8/24/07	8/1/08
	Cedar Rapids	3/20/08	8/31/08
	Charlotte	1/18/08	12/31/08
	Davenport	10/5/07	9/6/08
	Detroit SC	**1/12/08**	**9/1/08**
	Durban	3/10/08	8/31/08
	Edmonton TWS	2/8/08	
	Garza Garcia	1/17/08	6/30/08
	Omaha Zoo	5/2/07	5/1/08
	Orlando SC	9/15/07	5/30/08
	Salt Lake City CP	4/1/08	4/1/09
	Seattle PSC 2	12/26/07	8/30/08
	Taipei AM	9/20/07	8/31/08
	Tampa MOSI	9/13/07	5/30/08
	Vancouver TWS	7/4/07	6/30/08
MysticInd	Atlanta FMNH	3/28/08	6/6/08
	Auckland Sky	10/25/07	6/30/08
NASCAR	Barakaldo Yel	9/1/07	8/31/08
	Beijing CFM	7/1/07	6/30/08
	Daytona Beach	4/15/04	
	Manila	5/21/06	5/20/08
ND	New Delhi ICC		
Niagara	Niagara Can DCI	7/1/86	
	Niagara NY DCI	5/1/07	
OnGuard	Singapore DC	2/13/99	
OO	Bristol	2/16/08	2/16/09
	Hamaoka	**4/1/08**	**9/30/08**
	Kagoshima	**4/2/08**	**6/30/08**
	Mexicali	1/10/07	6/30/08
	Nagoya OT	**4/1/08**	**9/30/08**
	San Diego NHM	3/31/01	12/08
	Shijiazhuang	2/1/08	2/1/10
	Tallahassee	**3/14/08**	**7/15/08**
	Tijuana	10/18/01	12/31/08
	Tokorozawa	**4/8/08**	**6/29/08**
OW3D	Eilat Epic	4/4/04	6/30/08
	Krakow CC	5/18/07	6/30/08
	Kuala Lumpur Di	8/30/07	6/30/08
	Malaga Yel	1/12/07	6/30/08
	Moscow	10/9/04	6/30/08
	New Orleans	5/30/07	6/30/08
	Nuremberg	7/29/04	6/30/08
	Prague CC	1/19/08	6/30/08
Ozarks	Branson	1/93	12/08
Pulse	Pittsburgh CSC	3/7/08	11/7/08
	Rochester MSC	4/9/08	12/31/08
RATW	Branson	3/14/08	5/31/08
Rheged	Penrith	7/1/00	
Roar	**Des Moines**	**4/2/08**	
	Dwingeloo	7/1/07	6/30/08
	Saint Paul	**3/12/08**	
ROF	Alexandria	1/1/08	12/31/08
RovMars	**Cleveland**	**3/15/08**	
	Gatineau	**3/7/08**	
	Tampa MOSI	2/8/08	
SAL	**Apple Valley Imx**	**4/4/08**	**5/08**
	Atlantic City	**4/4/08**	**5/08**
	Auckland Sky	**4/11/08**	**5/08**
	Austin	**4/4/08**	**5/08**
	Batavia GQT	**4/4/08**	**5/08**
	Boise Reg	**4/4/08**	**5/08**
	Buford Reg	**4/4/08**	**5/08**
	Calgary Cpx	**4/4/08**	**5/08**
	Cathedral City	**4/4/08**	**5/08**
	Chantilly	**4/4/08**	**5/08**
	Chicago Imx	**4/4/08**	**5/08**
	Cincinnati NA	**4/4/08**	**5/08**
	Col Springs Cmk	**4/4/08**	**5/08**
	Columbus AMC	**4/4/08**	**5/08**
	Council Bluffs Ker	**4/4/08**	
	Dallas Cmk	**4/4/08**	**5/08**
	Davenport	**4/4/08**	**5/08**
	Dearborn	**4/4/08**	**5/08**

Film	Theater	Open	Close
	Denver CC Reg	**4/4/08**	**5/08**
	Dublin Reg	**4/4/08**	**5/08**
	Edmonton Cpx	**4/4/08**	**5/08**
	Evansville Sho	**4/4/08**	**5/08**
	Fitchburg Ker	**4/4/08**	**5/08**
	Fort Lauderdale	**4/4/08**	**5/08**
	Fresno Reg	**4/4/08**	**5/08**
	Garden City	**4/4/08**	**5/08**
	Gloucester Cpx	**4/4/08**	**5/08**
	Grand Blanc NCG	**4/4/08**	**5/08**
	Grand Rapids Cel	**4/4/08**	**5/08**
	Halifax	**4/4/08**	**5/08**
	Hampton	**4/4/08**	**5/08**
	Hooksett Zya	**4/4/08**	**5/08**
	Houston Reg	**4/4/08**	**5/08**
	Indianapolis Imx	**4/4/08**	**5/08**
	Indianapolis Ker	**4/4/08**	**5/08**
	Irvine Reg	**4/4/08**	**5/08**
	King of Prussia Reg	**4/4/08**	**5/08**
	Knoxville Reg	**4/4/08**	**5/08**
	Langley Cpx	**4/4/08**	**5/08**
	Lansing Cel	**4/4/08**	**5/08**
	Las Vegas Bre	**4/4/08**	**5/08**
	Las Vegas Reg	**4/4/08**	**5/08**
	Lincolnshire Reg	**4/4/08**	**5/08**
	London BFI	**4/11/08**	**5/08**
	Los Angeles AMC	**4/4/08**	**5/08**
	Los Angeles NA	**4/4/08**	**5/08**
	Louisville NA	**4/4/08**	**5/08**
	Manchester NA	**4/4/08**	**5/08**
	Manchester UCI	**4/11/08**	**5/08**
	Melbourne MV	**4/11/08**	**5/08**
	Mesa DT	**4/4/08**	**5/08**
	Mississauga Cpx	**4/4/08**	**5/08**
	Montreal Cpx	**4/4/08**	**5/08**
	Nashville Reg	**4/4/08**	**5/08**
	Natick JF	**4/4/08**	**5/08**
	New Rochelle Reg	**4/4/08**	**5/08**
	New York LS AMC	**4/4/08**	**5/08**
	Noblesville GQT	**4/4/08**	**5/08**
	Norwalk	**4/4/08**	**5/08**
	Olathe AMC	**4/4/08**	**5/08**
	Omaha Zoo	**4/4/08**	**5/08**
	Ontario Reg	**4/4/08**	**5/08**
	Orlando Reg	**4/4/08**	**5/08**
	Phoenix AMC	**4/4/08**	**5/08**
	Portage GQT	**4/4/08**	**5/08**
	Providence NA	**4/4/08**	**5/08**
	Raleigh	**4/4/08**	**5/08**
	Reading JF	**4/4/08**	**5/08**
	Richmond Cpx	**4/4/08**	**5/08**
	Richmond SMV	**4/4/08**	**5/08**
	Rochester Cmk	**4/4/08**	**5/08**
	Sacramento Imx	**4/4/08**	**5/08**
	Saint Louis Weh	**4/4/08**	**5/08**
	Saint Michael Cmg	**4/4/08**	**5/08**
	Saint Petersburg Muv	**4/4/08**	**5/08**
	San Antonio San	**4/4/08**	**5/08**
	San Diego Reg	**4/4/08**	**5/08**
	San Francisco AMC	**4/4/08**	**5/08**
	Sandy	**4/4/08**	**5/08**
	Seattle PSC 2	**4/4/08**	**5/08**
	Sterling Heights AMC	**4/4/08**	**5/08**
	Sydney WBS	**4/11/08**	**5/08**
	Tampa Cha	**4/4/08**	**5/08**
	Tampa MOSI	**4/4/08**	**5/08**
	Tarentum Cmk	**4/4/08**	**5/08**
	Tempe Imx	**4/4/08**	**5/08**
	Tigard Reg	**4/4/08**	**5/08**
	Tomball San	**4/4/08**	**5/08**
	Toronto Cpx	**4/4/08**	**5/08**
	Tulsa Cmk	**4/4/08**	**5/08**
	Vancouver Imx	**4/4/08**	**5/08**
	Vaughan Cpx	**4/4/08**	**5/08**
	West Nyack Imx	**4/4/08**	**5/08**
	West Palm Beach Muv	**4/4/08**	**5/08**
	White Plains NA	**4/4/08**	**5/08**
	Williamsville Reg	**4/4/08**	**5/08**
	Winnipeg	**4/4/08**	**5/08**
	Woodridge Cmk	**4/4/08**	**5/08**
	Ypsilanti NA	**4/4/08**	**5/08**
SeaMonst	Apple Valley Imx	10/5/07	10/5/08
	Atlanta FMNH	10/10/07	10/5/08
	Austin	10/5/07	10/5/08
	Baltimore	2/1/08	6/30/09
	Batavia GQT	10/5/07	10/5/08
	Berlin CS	10/18/07	10/18/08
	Birmingham AL	10/10/07	10/5/08
	Boston NEA	10/5/07	10/5/08
	Calgary TWS	12/15/07	12/31/08
	Charlotte	10/17/07	10/5/08
	Chattanooga	10/10/07	10/5/08
	Chicago Imx	10/5/07	10/5/08
	Chicago MSI	10/5/07	5/31/08
	Cincinnati MC	10/17/07	10/5/08
	Col Springs Cmk	10/24/07	10/5/08
	Dallas Cmk	10/10/07	10/5/08
	Dearborn	10/10/07	10/5/08
	Des Moines	10/10/07	10/5/08
	Detroit SC	10/6/07	4/18/08
	Evansville Sho	10/10/07	10/5/08
	Fitchburg Ker	10/5/07	
	Fort Lauderdale	10/5/07	10/5/08
	Galveston	10/10/07	10/5/08
	Gatineau	**4/4/08**	
	Hastings	3/3/08	5/31/09
	Hooksett Zya	10/10/07	10/5/08
	Houston MNS	10/10/07	10/5/08
	Hutchinson	10/10/07	10/5/08
	Indianapolis Ker	10/5/07	10/5/08
	Kansas City Sci	10/5/07	10/5/08
	Katowice CC	3/1/08	9/30/08
	Krakow CC	3/1/08	9/30/08
	Las Vegas Lux	10/31/07	12/31/08
	Lodz CC	10/5/07	
	London SM	10/26/07	10/20/09
	Los Angeles CSC	10/5/07	10/5/08
	Manchester UCI	10/19/07	10/20/08
	McMinnville	10/10/07	10/5/08
	Melbourne MV	10/2/07	9/20/08
	Memphis Pink	10/5/07	
	Mesa DT	10/10/07	10/5/08
	Mobile	10/10/07	10/5/08
	Monterey CA	1/1/08	12/31/08
	Montreal SC	10/3/07	10/5/08
	Moscow	10/5/07	
	Myrtle Beach DCI	2/1/08	2/1/09
	Natick JF	10/5/07	10/5/08
	New Orleans	10/10/07	10/5/08
	Norwalk	**1/11/08**	**9/1/08**
	Nuremberg	12/1/07	12/1/08
	Philadelphia	10/10/07	10/5/08
	Phoenix ASC	10/17/07	10/5/08
	Pittsburgh CSC	10/10/07	10/5/08
	Portage GQT	10/10/07	10/5/08
	Portland OMSI	10/5/07	10/5/08
	Poznan CC	10/5/07	
	Prague CC	3/1/08	9/30/08
	Raleigh	10/10/07	10/5/08
	Reading JF	10/5/07	10/5/08
	Richmond SMV	1/2/08	4/18/08
	Sacramento Imx	10/5/07	
	Saint Louis SC	10/10/07	10/5/08
	Salt Lake City CP	10/10/07	10/5/08
	San Diego RHF	10/5/07	6/08
	San Jose Tech	**4/4/08**	**3/31/09**
	Seattle PSC 2	10/5/07	10/5/08
	Spokane	10/5/07	10/5/08
	Sydney WBS	10/2/07	9/20/08
	Tempe Imx	10/5/07	10/5/08
	Tulsa Cmk	10/12/07	10/5/08
	Vancouver Imx	10/5/07	
	Virginia Beach	10/10/07	10/5/08
	Warsaw CC	1/1/08	10/5/08
	Washington NMNH	10/5/07	10/5/08
	West Nyack Imx	10/5/07	
	Winnipeg	10/10/07	10/5/08
	Woodridge Cmk	10/5/07	
Sharks3D	Barcelona	1/17/07	6/30/08
	Berlin CS	3/24/05	6/30/08
	Boston NEA	3/24/05	6/30/08
	Fort Lauderdale	1/12/07	6/30/08
	Guayaquil	2/16/07	6/30/08
	Lodz CC	9/9/07	6/30/08
	London SM	10/27/07	
	Madrid	9/10/06	6/30/08
	Nuremberg	3/24/05	6/30/08
	Raleigh	3/2/07	6/30/08
Skydance	Puebla	1/1/08	6/30/08
	Villahermosa	1/1/08	6/30/08
SM3	West Palm Beach Muv	9/14/07	9/22
SOLOE	Nanjing YSTC	2/1/08	1/31/09
SpaceSta	Ahmedabad	5/15/07	5/17/08
	Barakaldo Yel	9/1/07	8/31/08
	Beijing CFM	**7/1/07**	**6/30/08**
	Coomera	8/1/07	7/31/08
	Kazan	9/21/07	9/20/08
	Kiev KT	4/1/08	3/31/09
	Moscow	**4/12/04**	**5/08**
	Philadelphia	10/10/07	6/15/08
	Quebec	10/12/07	10/11/08
	Tallahassee	10/25/07	9/1/08
	Torreon Mar	**10/1/07**	**6/30/08**
	Toulouse	5/10/05	1/09
	Washington NASM	5/25/07	9/08
SupeSpee	Thessaloniki	11/1/07	11/1/08
SWC	**Atlantic City**	**2/15/08**	**4/08**
	Batavia GQT	**2/15/08**	**4/08**
	Boise Reg	**2/27/08**	**4/08**
	Buford Reg	**2/27/08**	**4/08**
	Calgary Cpx	**2/15/08**	**4/08**
	Col Springs Cmk	**2/27/08**	**4/08**
	Dallas Cmk	**3/12/08**	**4/08**
	Denver CC Reg	**2/27/08**	**4/08**
	Edmonton Cpx	**2/15/08**	**4/08**
	Evansville Sho	**2/15/08**	**4/08**
	Fitchburg Ker	**2/15/08**	**4/08**
	Garden City	**2/15/08**	**4/08**
	Halifax	**2/15/08**	**4/08**
	Incheon CGV	2/15/08	4/08
	Indianapolis Ker	**2/15/08**	**4/08**
	Las Vegas Bre	**2/15/08**	**4/3/08**
	London BFI	**3/28/08**	
	Louisville NA	**2/15/08**	**4/08**
	Manchester NA	**2/15/08**	**4/08**
	Manchester UCI	**3/15/08**	
	Melbourne MV	**4/3/08**	
	Mississauga Cpx	**2/15/08**	**4/08**
	Montreal Cpx	**2/15/08**	**4/08**
	Natick JF	**2/15/08**	**4/08**

Film	Theater	Open	Close
	New Rochelle Reg	**2/27/08**	**4/08**
	New York LS AMC	**2/15/08**	**4/08**
	Olathe AMC	**2/15/08**	**4/08**
	Ontario Reg	**2/27/08**	**4/08**
	Orlando Reg	**2/27/08**	**4/08**
	Providence NA	**2/15/08**	**4/08**
	Reading JF	**2/15/08**	**4/08**
	Richmond Cpx	**2/15/08**	**4/08**
	Rochester Cmk	**2/15/08**	**4/08**
	Saint Petersburg Muv	**2/15/08**	**4/08**
	San Antonio San	**2/15/08**	**4/08**
	San Diego Reg	**2/27/08**	**4/08**
	San Francisco AMC	**2/15/08**	**4/08**
	Seoul CGV	2/15/08	4/08
	Spokane	**2/15/08**	**4/08**
	Tampa MOSI	**3/28/08**	
	Tigard Reg	**2/27/08**	**4/08**
	Vaughan Cpx	**2/15/08**	**4/08**
	West Palm Beach Muv	**2/15/08**	**4/08**
	Woodridge Cmk	**2/15/08**	**4/08**
T40	Galveston	3/15/08	8/24/08
	Phoenix ASC	12/5/07	5/4/08
ToFly	Warner Robins	7/92	
	Washington NASM	7/1/76	
TR	Guayaquil	3/08	12/08
	Valencia Spn	**4/4/08**	**4/25/08**
Trex	Ahmedabad	11/1/07	10/31/08
	Budapest CC	10/1/07	9/30/08
	Cairo MEC	5/1/07	4/30/08
	Harbin	12/15/07	12/14/08
	Kazan	1/10/07	9/14/08
	Manila	8/25/07	8/24/08
	Moscow	**1/08**	**11/08**
	Saint Petersburg NA	4/25/07	4/24/08
TRF	Norwalk	10/5/07	6/12/08
TTL	Oklahoma City	11/7/07	5/30/08
U23D	**Austin**	**1/23/08**	**4/08**
	Baltimore	**1/23/08**	**4/08**
	Birmingham UK	2/22/08	
	Boston NEA	**1/23/08**	**4/08**
	Bradford	2/22/08	
	Chattanooga	**4/2/08**	
	Council Bluffs Ker	**3/26/08**	
	Dallas Cmk	**3/26/08**	
	Davenport	**1/23/08**	**4/08**
	Dearborn	**1/23/08**	**4/08**
	Fort Lauderdale	**1/23/08**	**4/08**
	Hampton	**1/23/08**	**4/08**
	Houston Reg	**1/23/08**	**4/08**
	Irvine Reg	**1/23/08**	**4/08**
	Jersey City	**3/21/08**	
	Lansing Cel	**2/6/08**	**4/08**
	Lincolnshire Reg	**1/23/08**	**4/08**
	London BFI	**3/26/08**	
	Los Angeles AMC	**1/23/08**	**4/08**
	Los Angeles NA	**1/23/08**	**4/08**
	Manchester UCI	**2/20/08**	**4/08**
	Montreal SC	4/8/08	
	Nashville Reg	**1/23/08**	**4/08**
	Natick JF	**1/23/08**	**4/08**
	New York LS AMC	**1/23/08**	**4/08**
	Providence NA	**1/23/08**	**4/08**
	Raleigh	**1/23/08**	**4/08**
	Reading JF	**1/23/08**	**4/08**
	Sacramento Imx	**1/23/08**	**4/08**
	Sandy	**2/8/08**	**4/08**
	Seattle PSC 2	**1/23/08**	**4/08**
	Sydney WBS	**3/26/08**	
	Tampa Cha	**1/23/08**	**4/08**
	Washington NMNH	**1/23/08**	**5/08**
	West Nyack Imx	**1/23/08**	**4/08**
	Winnipeg	**2/1/08**	**4/08**
	Woodridge Cmk	**1/23/08**	**4/08**
VOTDS	Pitea	9/15/06	8/1/08
	San Antonio 2D	1/1/08	
Vulcania	Vulcania	2/22/02	
WATE	Katoomba	6/1/97	
Whales	Baltimore	6/27/07	6/16/08
	Calgary TWS	2/1/06	6/30/08
WildOcea	Chicago Imx	3/14/08	8/31/08
	Kansas City Sci	3/7/08	12/31/08
	Monterey CA	3/25/08	3/1/09
	Norwalk	**3/7/08**	**6/12/08**
	Omaha Zoo	3/21/08	3/21/09
	Tampa MOSI	3/7/08	9/30/08
Wolves	Saint Félicien	5/31/06	5/08
	Yellowstone	4/4/07	12/3/08
WS3D	Amneville	2/1/08	1/31/09
	Bangkok	4/7/07	8/30/08
	Berlin CS	6/30/05	
	Birmingham UK	7/2/05	12/31/08
	Calgary TWS	12/26/06	6/30/08
	Copenhagen	5/1/07	12/31/08
	Katowice CC	9/1/07	12/08
	London BFI	5/20/05	12/31/08
	Myrtle Beach DCI	5/9/07	4/30/08
	Nuremberg	6/30/05	
	Sinsheim	6/30/05	6/30/08
	Sofia CC	5/1/06	12/31/08
	Victoria DCI	6/29/07	6/28/08
	Warsaw CC	9/1/07	12/08
WTW	Bogota Mal	7/1/07	5/31/08
	Louisville SC	9/12/07	5/31/08
	Mexico City Pap	9/13/07	5/12/08
	Mobile	1/16/08	
	Shreveport	7/11/07	7/7/08
	Victoria DCI	**3/14/08**	
ZionCany	Zion	5/24/94	

April 2008 by Theater

Theater	Film	Open	Close
Aguascalientes	M3Dcc	4/30/07	4/29/08
Ahmedabad	SpaceSta	5/15/07	5/17/08
	Trex	11/1/07	10/31/08
Alamogordo	Dolphins	7/11/07	6/30/08
Alexandria	ROF	1/1/08	12/31/08
Amneville	DS3D	6/13/07	4/30/08
	HaunCast	9/1/07	8/31/08
	WS3D	2/1/08	1/31/09
Ankara AFM	DS3D	9/21/07	8/31/08
Apple Valley Imx	**AfricAdv**	**3/13/08**	**4/30/09**
	SAL	**4/4/08**	**5/08**
	SeaMonst	10/5/07	10/5/08
Atlanta FMNH	Alps	8/15/07	8/3/08
	GCA	**3/26/08**	**3/09**
	MysticInd	3/28/08	6/6/08
	SeaMonst	10/10/07	10/5/08
Atlantic City	**D&W3D**	**3/5/08**	**12/31/08**
	SAL	**4/4/08**	**5/08**
	SWC	**2/15/08**	**4/08**
Auckland Sky	MysticInd	10/25/07	6/30/08
	SAL	**4/11/08**	**5/08**
Austin	AfricAdv	5/19/07	4/30/08
	D&W3D	2/15/08	12/31/08
	GCA	3/14/08	3/09
	SAL	**4/4/08**	**5/08**
	SeaMonst	10/5/07	10/5/08
	U23D	**1/23/08**	**4/08**
Baltimore	Africa	7/1/07	6/30/08
	Alaska	7/1/07	6/30/08
	DinoAliv	5/2/07	4/30/08
	DinoGOP	**10/24/07**	
	SeaMonst	2/1/08	6/30/09
	U23D	**1/23/08**	**4/08**
	Whales	6/27/07	6/16/08
Bangkok	WS3D	4/7/07	8/30/08
Barakaldo Yel	NASCAR	9/1/07	8/31/08
	SpaceSta	9/1/07	8/31/08
Barcelona	Alps	9/15/07	9/14/08
	DinoAliv	3/1/08	8/31/08
	DS3D	9/19/07	9/18/08
	Sharks3D	1/17/07	6/30/08
Batavia GQT	**SAL**	**4/4/08**	**5/08**
	SeaMonst	10/5/07	10/5/08
	SWC	**2/15/08**	**4/08**
Baton Rouge	HOTB	3/1/08	2/28/09
Beijing CFM	AEK	12/31/07	12/30/08
	NASCAR	7/1/07	6/30/08
	SpaceSta	**7/1/07**	**6/30/08**
Berlin CS	**AlienAdv**	**4/08**	**7/08**
	D&W3D	3/13/08	12/31/08
	DS3D	4/6/06	10/5/08
	Galapago	8/11/06	8/31/08
	HaunCast	4/5/01	12/08
	SeaMonst	10/18/07	10/18/08
	Sharks3D	3/24/05	6/30/08
	WS3D	6/30/05	
Birmingham AL	Alps	6/6/07	5/25/08
	DinoAliv	**3/14/08**	**8/31/08**
	SeaMonst	10/10/07	10/5/08
Birmingham UK	U23D	2/22/08	
	WS3D	7/2/05	12/31/08
Bogota Mal	CRA	3/16/07	6/15/08
	WTW	7/1/07	5/31/08
Bogota PA	**FMTTM**	**3/14/08**	**3/13/09**
Boise Reg	**SAL**	**4/4/08**	**5/08**
	SWC	**2/27/08**	**4/08**
Boston MOS	CRA	5/3/07	6/30/08
	GCA	3/21/08	3/09
	HOTB	5/3/07	6/30/08
	Kilimanj	7/1/07	6/30/08
	MOTN	5/3/07	6/30/08
Boston NEA	D&W3D	2/15/08	12/31/08
	SeaMonst	10/5/07	10/5/08
	Sharks3D	3/24/05	6/30/08
	U23D	**1/23/08**	**4/08**
Bradford	DS3D	2/10/07	4/9/08
	U23D	2/22/08	
Branson	DinoAliv	3/14/08	9/30/08

Theater	Film	Open	Close
	GCA	3/14/08	3/09
	GP	3/14/07	9/08
	India	3/14/08	5/18/08
	Ozarks	1/93	12/08
	RATW	3/14/08	5/31/08
Bristol	OO	2/16/08	2/16/09
Budapest CC	**ITD**	**10/1/07**	**9/30/08**
	Trex	10/1/07	9/30/08
Buford Reg	**SAL**	**4/4/08**	**5/08**
	SWC	**2/27/08**	**4/08**
Cairo MEC	Trex	5/1/07	4/30/08
Calgary Cpx	**SAL**	**4/4/08**	**5/08**
	SWC	**2/15/08**	**4/08**
Calgary TWS	HumanBod	2/16/06	6/30/08
	LivingSe	3/14/08	3/14/09
	SeaMonst	12/15/07	12/31/08
	Whales	2/1/06	6/30/08
	WS3D	12/26/06	6/30/08
Cathedral City	Mummies	8/24/07	8/1/08
	SAL	**4/4/08**	**5/08**
Cedar Rapids	Mummies	3/20/08	8/31/08
Chandigarh	Africa	10/1/07	9/30/08
Chantilly	**FightPil**	**12/10/04**	**12/15/08**
	FON	3/6/08	
	MagDes	9/4/07	4/30/08
	SAL	**4/4/08**	**5/08**
Charleston WV	FON	2/1/08	6/30/08
	MOTN	7/7/07	7/6/08
Charlotte	Mummies	1/18/08	12/31/08
	SeaMonst	10/17/07	10/5/08
Chattanooga	GCA	3/14/08	3/09
	SeaMonst	10/10/07	10/5/08
	U23D	**4/2/08**	
Chicago Imx	**SAL**	**4/4/08**	**5/08**
	SeaMonst	10/5/07	10/5/08
	WildOcea	3/14/08	8/31/08
Chicago MSI	DinoAliv	2/6/08	9/6/08
	HumanBod	1/15/07	4/29/08
	SeaMonst	10/5/07	5/31/08
Chongqing CP	BP	5/1/07	4/30/08
Cincinnati MC	Alps	5/23/07	5/11/08
	FON	10/2/04	8/31/08
	GC	11/17/06	8/31/08
	SeaMonst	10/17/07	10/5/08
Cincinnati NA	**SAL**	**4/4/08**	**5/08**
Cleveland	DinoAliv	4/28/07	4/27/08
	FightPil	11/26/07	6/1/08
	RovMars	**3/15/08**	
Cocoa	LivingSe	2/1/08	1/30/09
Col Springs Cmk	JIAC	3/2/08	5/1/08
	SAL	**4/4/08**	**5/08**
	SeaMonst	10/24/07	10/5/08
	SWC	**2/27/08**	**4/08**
Columbus AMC	**SAL**	**4/4/08**	**5/08**
Columbus COSI	Greece	1/2/08	6/6/08
Coomera	SpaceSta	8/1/07	7/31/08
Copenhagen	DS3D	11/24/06	11/23/08
	WS3D	5/1/07	12/31/08
Corpus Christi	**FightPil**	**2/3/05**	**2/28/09**
Corsicana	DinoAliv	1/15/08	6/15/08
Council Bluffs Ker	**SAL**	**4/4/08**	
	U23D	**3/26/08**	
Covington OTI	**L&C**	**3/14/08**	
Dallas Cmk	**D&W3D**	**3/5/08**	**12/31/08**
	SAL	**4/4/08**	**5/08**
	SeaMonst	10/10/07	10/5/08
	SWC	**3/12/08**	**4/08**
	U23D	**3/26/08**	
Dallas MNS	DinoAliv	5/30/07	5/25/08
Davenport	Alps	1/23/08	5/15/08
	DinoAliv	5/16/07	5/1/08
	GCA	3/14/08	3/09
	Mummies	10/5/07	9/6/08
	SAL	**4/4/08**	**5/08**
	U23D	**1/23/08**	**4/08**
Dayton	**FightPil**	**12/3/04**	**12/15/08**
Daytona Beach	NASCAR	4/15/04	
Dearborn	**SAL**	**4/4/08**	**5/08**
	SeaMonst	10/10/07	10/5/08
	U23D	**1/23/08**	**4/08**
Denver CC Reg	**SAL**	**4/4/08**	**5/08**
	SWC	**2/27/08**	**4/08**
Denver MNS	**Alps**	**1/23/08**	**5/08**
Des Moines	GCA	3/14/08	3/09
	Greece	2/1/08	4/30/08
	HumanBod	10/3/07	9/30/08
	Roar	**4/2/08**	
	SeaMonst	10/10/07	10/5/08
Detroit SC	CRA	1/17/08	6/12/08
	Dolphins	**1/5/07**	**6/13/08**
	GCA	4/19/08	12/31/08
	Mummies	**1/12/08**	**9/1/08**
	SeaMonst	10/6/07	4/18/08
Dongguan STM	Beavers	12/1/07	12/1/08
Dublin Reg	**SAL**	**4/4/08**	**5/08**
Duluth	ALBT	11/2/07	4/30/08
	DS3D	5/25/07	5/4/08
	GCA	3/14/08	3/09
Durban	GCA	3/28/08	3/09
	IOTS	11/23/07	5/22/08
	MOF	5/1/07	4/30/08
	Mummies	3/10/08	8/31/08
Dwingeloo	Roar	7/1/07	6/30/08
Edmonton Cpx	**SAL**	**4/4/08**	**5/08**
	SWC	**2/15/08**	**4/08**
Edmonton TWS	Alps	10/5/07	10/3/08
	DinoAliv	5/18/07	5/1/08
	Mummies	2/8/08	
Eilat Epic	AIA3D	3/1/07	3/1/09
	AlienAdv	**4/08**	**7/08**
	HaunCast	4/4/04	12/31/08
	OW3D	4/4/04	6/30/08
Evansville Sho	**SAL**	**4/4/08**	**5/08**
	SeaMonst	10/10/07	10/5/08
	SWC	**2/15/08**	**4/08**
Fitchburg Ker	**SAL**	**4/4/08**	**5/08**
	SeaMonst	10/5/07	
	SWC	**2/15/08**	**4/08**
Fort Lauderdale	AfricAdv	1/1/08	12/31/08
	GCA	3/28/08	3/09
	SAL	**4/4/08**	**5/08**
	SeaMonst	10/5/07	10/5/08
	Sharks3D	1/12/07	6/30/08
	U23D	**1/23/08**	**4/08**
Fresno Reg	**SAL**	**4/4/08**	**5/08**
Galveston	DinoAliv	6/6/07	5/25/08
	GCA	3/14/08	3/09
	SeaMonst	10/10/07	10/5/08
	T40	3/15/08	8/24/08
Garden City	DIS	1/1/08	12/22/08
	DS3D	1/16/08	12/22/08
	FightPil	**12/10/04**	**12/31/08**
	SAL	**4/4/08**	**5/08**
	SWC	**2/15/08**	**4/08**
Garza Garcia	Mummies	1/17/08	6/30/08
Gatineau	Alps	6/29/07	6/30/08
	BP	**3/7/08**	**6/26/08**
	RovMars	**3/7/08**	
	SeaMonst	**4/4/08**	
Glasgow	DS3D	8/20/07	9/19/08
Gloucester Cpx	**SAL**	**4/4/08**	**5/08**
Grand Blanc NCG	**SAL**	**4/4/08**	**5/08**
Grand Canyon DCI	GC	11/1/99	12/08
Grand Rapids Cel	JGWC	8/31/07	9/08
	SAL	**4/4/08**	**5/08**
Guayaquil	CDS	12/7/07	6/08
	Dolphins	9/14/07	6/30/08
	Galapago	**11/16/06**	**11/15/08**
	Sharks3D	2/16/07	6/30/08
	TR	3/08	12/08
Hague	AEK	2/11/08	8/31/08
	Alps	6/15/07	6/14/08
	DIS	**11/21/07**	**11/26/08**
	DS3D	7/1/06	6/30/08
	GCA	4/21/08	4/09
	HOTB	6/15/07	6/15/08
Halifax	**SAL**	**4/4/08**	**5/08**
	SWC	**2/15/08**	**4/08**
Hamaoka	**OO**	**4/1/08**	**9/30/08**
Hampton	GCA	3/28/08	3/09
	MOTN	**3/7/08**	
	SAL	**4/4/08**	**5/08**
	U23D	**1/23/08**	**4/08**
Harbin	Trex	12/15/07	12/14/08
Harrisburg	GCA	3/22/08	3/09
Hastings	DinoAliv	1/3/08	1/30/09
	SeaMonst	3/3/08	5/31/09
Hibbing	Bears	9/1/07	8/31/08
Hong Kong SM	Greece	2/1/08	7/31/08
Hooksett Zya	**SAL**	**4/4/08**	**5/08**
	SeaMonst	10/10/07	10/5/08
Houston MNS	**DinoGOP**	**3/14/08**	
	Galapago	1/7/08	5/29/08
	HOTB	6/6/07	5/31/08
	SeaMonst	10/10/07	10/5/08
Houston Reg	**SAL**	**4/4/08**	**5/08**
	U23D	**1/23/08**	**4/08**
Huntsville	FightPil	4/28/08	11/30/08
	HC	**8/22/07**	**12/31/08**
Hutchinson	Alps	7/11/07	6/28/08
	GCA	4/25/08	4/09
	SeaMonst	10/10/07	10/5/08
Hyderabad	GC	4/15/07	4/15/08
Incheon CGV	SWC	2/15/08	4/08
Indianapolis Imx	**D&W3D**	**3/14/08**	**12/31/08**
	HOTB	10/5/07	10/4/08
	SAL	**4/4/08**	**5/08**
Indianapolis Ker	**SAL**	**4/4/08**	**5/08**
	SeaMonst	10/5/07	10/5/08
	SWC	**2/15/08**	**4/08**
Irvine Reg	**SAL**	**4/4/08**	**5/08**
	U23D	**1/23/08**	**4/08**
Istanbul AFM	DS3D	10/7/07	8/31/08
Jackson MS	DinoAliv	1/7/08	2/28/09
Jakarta	GC	4/20/07	4/20/08
Jersey City	HOTB	7/25/07	5/30/08
	U23D	**3/21/08**	
Kagoshima	**OO**	**4/2/08**	**6/30/08**
Kansas City Sci	SeaMonst	10/5/07	10/5/08
	WildOcea	3/7/08	12/31/08
Kaohsiung	DS3D	1/21/08	7/20/08
Katoomba	WATE	6/1/97	
Katowice CC	SeaMonst	3/1/08	9/30/08
	WS3D	9/1/07	12/08
Kazan	ITD	10/20/06	9/14/08
	SpaceSta	9/21/07	9/20/08
	Trex	1/10/07	9/14/08
Kenner	Beavers	9/15/06	
	DinoAliv	11/1/07	11/1/08
Kiev KT	ITD	4/1/08	3/31/09
	SpaceSta	4/1/08	3/31/09
Killeen	CV	11/2/07	4/25/08
	DinoGOP	2/1/08	8/25/08

Theater	Film	Open	Close
King of Prussia Reg	**SAL**	**4/4/08**	**5/08**
Kiryat Bialik	DS3D	9/23/07	9/14/08
Knoxville Reg	**SAL**	**4/4/08**	**5/08**
Kofu	LW	1/13/08	4/8/08
Kolkata Aer	FON	10/14/07	10/31/08
Krakow CC	HaunCast	10/1/07	12/31/08
	OW3D	5/18/07	6/30/08
	SeaMonst	3/1/08	9/30/08
KSC 2	MagDes	9/23/05	
Kuala Lumpur Di	OW3D	8/30/07	6/30/08
Kuwait City	DS3D	10/13/07	4/12/08
	FOK	**4/17/00**	**4/09**
Langley Cpx	**SAL**	**4/4/08**	**5/08**
Lansing Cel	**DinoGOP**	**3/19/08**	
	SAL	**4/4/08**	**5/08**
	U23D	**2/6/08**	**4/08**
Las Vegas Bre	**SAL**	**4/4/08**	**5/08**
	SWC	**2/15/08**	**4/3/08**
Las Vegas Lux	**DS3D**	**3/3/06**	**5/31/08**
	SeaMonst	10/31/07	12/31/08
Las Vegas Reg	**SAL**	**4/4/08**	**5/08**
Lehi	DinoAliv	5/25/07	5/31/08
Lincolnshire Reg	**SAL**	**4/4/08**	**5/08**
	U23D	**1/23/08**	**4/08**
Little Rock AEC	ALBT	1/31/08	5/31/08
	LivingSe	**4/2/08**	**9/30/08**
Loch Lomond	LOLL	7/24/02	
Lodz CC	**DS3D**	**2/15/08**	**2/14/09**
	SeaMonst	10/5/07	
	Sharks3D	9/9/07	6/30/08
London BFI	DS3D	9/3/06	12/31/08
	SAL	**4/11/08**	**5/08**
	SWC	**3/28/08**	
	U23D	**3/26/08**	
	WS3D	5/20/05	12/31/08
London SM	Mummie3D	3/21/08	3/21/09
	SeaMonst	10/26/07	10/20/09
	Sharks3D	10/27/07	
Los Angeles AMC	**SAL**	**4/4/08**	**5/08**
	U23D	**1/23/08**	**4/08**
Los Angeles CSC	**HumanBod**	**4/4/08**	**6/30/08**
	SeaMonst	10/5/07	10/5/08
Los Angeles NA	**SAL**	**4/4/08**	**5/08**
	U23D	**1/23/08**	**4/08**
Louisville NA	**SAL**	**4/4/08**	**5/08**
	SWC	**2/15/08**	**4/08**
Louisville SC	HOTB	3/21/07	5/25/08
	WTW	9/12/07	5/31/08
Lubbock	HOTB	6/8/07	6/7/08
Lucerne	Bears	12/1/06	12/31/08
	DS3D	9/1/07	8/31/08
	HOTB	10/15/07	10/14/08
Madrid	**ALBT**	**3/5/08**	**3/5/09**
	DinoAliv	3/1/08	8/31/08
	DS3D	9/19/07	9/18/08
	HaunCast	6/12/02	12/08
	Sharks3D	9/10/06	6/30/08
Malaga Yel	DS3D	2/1/08	1/31/09
	MOTN	6/15/07	6/15/08
	OW3D	1/12/07	6/30/08
Manchester NA	**SAL**	**4/4/08**	**5/08**
	SWC	**2/15/08**	**4/08**
Manchester UCI	**SAL**	**4/11/08**	**5/08**
	SeaMonst	10/19/07	10/20/08
	SWC	**3/15/08**	
	U23D	**2/20/08**	**4/08**
Manila	DS3D	8/28/07	8/27/08
	NASCAR	5/21/06	5/20/08
	Trex	8/25/07	8/24/08
McMinnville	**FightPil**	**3/21/07**	**3/14/09**
	L&C	2/14/08	
	SeaMonst	10/10/07	10/5/08
Melbourne MV	AfricAdv	2/14/08	2/13/09
	DinoGOP	**5/11/07**	
	DS3D	4/13/06	4/12/08
	SAL	**4/11/08**	**5/08**
	SeaMonst	10/2/07	9/20/08
	SWC	**4/3/08**	
Memphis Pink	DS3D	7/4/07	6/27/08
	SeaMonst	10/5/07	
Menlyn	DS3D	6/24/07	4/30/08
Mesa DT	**SAL**	**4/4/08**	**5/08**
	SeaMonst	10/10/07	10/5/08
Mexicali	DS3D	2/1/08	6/1/08
	HappyFee	**3/14/08**	
	OO	1/10/07	6/30/08
Mexico City Pap	FMTTM	3/13/08	
	WTW	9/13/07	5/12/08
Milwaukee	Dolphins	9/14/07	6/30/08
	GCA	**3/21/08**	**3/09**
	HumanBod	1/1/08	5/31/08
Mississauga Cpx	**SAL**	**4/4/08**	**5/08**
	SWC	**2/15/08**	**4/08**
Mobile	HumanBod	1/16/08	
	SeaMonst	10/10/07	10/5/08
	WTW	1/16/08	
Monterey CA	SeaMonst	1/1/08	12/31/08
	WildOcea	3/25/08	3/1/09
Montreal Cpx	**SAL**	**4/4/08**	**5/08**
	SWC	**2/15/08**	**4/08**
Montreal SC	AEK	1/11/08	4/30/08
	Alps	4/25/07	4/23/08
	GCA	4/23/08	4/09
	SeaMonst	10/3/07	10/5/08
	U23D	4/8/08	
Moscow	AfricAdv	10/11/07	10/10/08
	DS3D	5/31/06	5/31/08
	HaunCast	1/1/04	12/08
	MagDes	4/12/06	4/14/08
	OW3D	10/9/04	6/30/08
	SeaMonst	10/5/07	
	SpaceSta	**4/12/04**	**5/08**
	Trex	**1/08**	**11/08**
Myrtle Beach DCI	D&W3D	3/14/08	12/31/08
	DS3D	**5/20/07**	**12/31/08**
	GCA	3/14/08	3/09
	SeaMonst	2/1/08	2/1/09
	WS3D	5/9/07	4/30/08
Nagoya OT	**OO**	**4/1/08**	**9/30/08**
Nanjing YSTC	ITD	2/1/08	1/31/09
	SOLOE	2/1/08	1/31/09
Nashville Reg	**SAL**	**4/4/08**	**5/08**
	U23D	**1/23/08**	**4/08**
Natick JF	**SAL**	**4/4/08**	**5/08**
	SeaMonst	10/5/07	10/5/08
	SWC	**2/15/08**	**4/08**
	U23D	**1/23/08**	**4/08**
New Delhi ICC	ND		
New Orleans	D&W3D	3/14/08	12/31/08
	OW3D	5/30/07	6/30/08
	SeaMonst	10/10/07	10/5/08
New Rochelle Reg	**SAL**	**4/4/08**	**5/08**
	SWC	**2/27/08**	**4/08**
New York AMNH	DinoAliv	5/18/07	5/1/08
New York LS AMC	**SAL**	**4/4/08**	**5/08**
	SWC	**2/15/08**	**4/08**
	U23D	**1/23/08**	**4/08**
Niagara Can DCI	Niagara	7/1/86	
Niagara NY DCI	Niagara	5/1/07	
Noblesville GQT	**SAL**	**4/4/08**	**5/08**
Norwalk	Greece	6/15/07	12/14/08
	SAL	**4/4/08**	**5/08**
	SeaMonst	**1/11/08**	**9/1/08**
	TRF	10/5/07	6/12/08
	WildOcea	**3/7/08**	**6/12/08**
Nuremberg	Bears	9/1/07	8/31/08
	D&W3D	3/13/08	12/31/08
	DS3D	11/15/07	11/14/09
	HaunCast	5/28/03	12/31/08
	HOTB	6/15/07	6/14/08
	L5	5/31/07	5/30/08
	OW3D	7/29/04	6/30/08
	SeaMonst	12/1/07	12/1/08
	Sharks3D	3/24/05	6/30/08
	WS3D	6/30/05	
Oakland	DinoAliv	6/20/07	6/20/08
Oklahoma City	GCA	3/18/08	3/09
	TTL	11/7/07	5/30/08
Olathe AMC	**SAL**	**4/4/08**	**5/08**
	SWC	**2/15/08**	**4/08**
Omaha Zoo	D&W3D	2/15/08	12/31/08
	Mummies	5/2/07	5/1/08
	SAL	**4/4/08**	**5/08**
	WildOcea	3/21/08	3/21/09
Ontario Reg	**SAL**	**4/4/08**	**5/08**
	SWC	**2/27/08**	**4/08**
Orlando Reg	**SAL**	**4/4/08**	**5/08**
	SWC	**2/27/08**	**4/08**
Orlando SC	Alps	11/15/07	11/14/08
	Mummies	9/15/07	5/30/08
Osaka Sun	DS3D	9/1/06	7/31/08
Oulu	**DinoGOP**	**2/08**	**10/08**
Paris Geo	AfricAdv	11/1/07	6/30/08
	DS3D	4/1/07	5/31/08
	HOTB	1/16/08	1/15/09
Penrith	Rheged	7/1/00	
Pensacola	DS3D	1/14/08	6/30/08
	FightPil	**4/2/07**	**10/15/08**
	MOF	11/8/96	
Philadelphia	SeaMonst	10/10/07	10/5/08
	SpaceSta	10/10/07	6/15/08
Phoenix AMC	**SAL**	**4/4/08**	**5/08**
Phoenix ASC	DinoAliv	2/2/08	5/30/08
	GCA	3/14/08	3/09
	SeaMonst	10/17/07	10/5/08
	T40	12/5/07	5/4/08
Pitea	VOTDS	9/15/06	8/1/08
Pittsburgh CSC	Pulse	3/7/08	11/7/08
	SeaMonst	10/10/07	10/5/08
Poitiers Imax 3D	DS3D	2/1/07	1/31/09
Portage GQT	**SAL**	**4/4/08**	**5/08**
	SeaMonst	10/10/07	10/5/08
Portland OMSI	GCA	3/22/08	3/09
	SeaMonst	10/5/07	10/5/08
Poznan CC	E3D	10/11/05	12/08
	SeaMonst	10/5/07	
Prague CC	DS3D	4/26/07	4/25/08
	OW3D	1/19/08	6/30/08
	SeaMonst	3/1/08	9/30/08
Providence NA	**D&W3D**	**4/18/08**	**12/31/08**
	SAL	**4/4/08**	**5/08**
	SWC	**2/15/08**	**4/08**
	U23D	**1/23/08**	**4/08**
Puebla	Skydance	1/1/08	6/30/08
Quebec	SpaceSta	10/12/07	10/11/08
Raleigh	GCA	3/14/08	3/09
	Greece	2/1/08	10/1/08
	HOTB	9/12/07	10/4/08
	SAL	**4/4/08**	**5/08**
	SeaMonst	10/10/07	10/5/08

Theater	Film	Open	Close
	Sharks3D	3/2/07	6/30/08
	U23D	**1/23/08**	**4/08**
Reading JF	**SAL**	**4/4/08**	**5/08**
	SeaMonst	10/5/07	10/5/08
	SWC	**2/15/08**	**4/08**
	U23D	**1/23/08**	**4/08**
Regina	Alps	6/1/07	5/31/08
	DinoAliv	11/2/07	6/30/08
	GCA	3/14/08	3/09
Reno Fleisch	Alps	1/18/08	3/1/09
	JIAC	12/5/07	9/1/08
Riccione	ITD	3/8/08	3/1/10
Richmond Cpx	**SAL**	**4/4/08**	**5/08**
	SWC	**2/15/08**	**4/08**
Richmond SMV	HumanBod	1/19/08	5/4/08
	SAL	**4/4/08**	**5/08**
	SeaMonst	1/2/08	4/18/08
Rochester Cmk	**SAL**	**4/4/08**	**5/08**
	SWC	**2/15/08**	**4/08**
Rochester MSC	Beavers	4/14/07	
	Pulse	4/9/08	12/31/08
Sacramento Imx	Alps	4/6/07	4/5/08
	GCA	3/21/08	3/09
	SAL	**4/4/08**	**5/08**
	SeaMonst	10/5/07	
	U23D	**1/23/08**	**4/08**
Saint Augustine	BP	4/18/07	6/30/08
	Everest	3/14/08	1/31/09
	GCA	3/14/08	3/09
Saint Félicien	Bears	5/31/06	5/31/08
	Wolves	5/31/06	5/08
Saint Louis SC	**Alps**	**3/12/08**	**3/1/09**
	HumanBod	10/24/07	9/30/08
	SeaMonst	10/10/07	10/5/08
Saint Louis Weh	**SAL**	**4/4/08**	**5/08**
Saint Michael Cmg	**SAL**	**4/4/08**	**5/08**
Saint Paul	**Alps**	**1/30/08**	**6/12/08**
	Amazon	**3/12/08**	**4/6/08**
	DOL	3/7/08	4/6/09
	Everest	**3/12/08**	**6/12/08**
	Roar	**3/12/08**	
Saint Petersburg Kro		HaunCast	10/5/07
	10/4/08		
Saint Petersburg Muv		ITD	2/11/08
	6/30/08		
	SAL	**4/4/08**	**5/08**
	SWC	**2/15/08**	**4/08**
Saint Petersburg NA		DS3D	5/17/07
	5/16/08		
	Trex	4/25/07	4/24/08
Salt Lake City CP	Mummies	4/1/08	4/1/09
	SeaMonst	10/10/07	10/5/08
San Antonio 2D	Alamo		
	Greece	12/15/07	12/15/08
	VOTDS	1/1/08	
San Antonio 3D	Mummie3D	3/14/08	3/14/09
San Antonio San	**SAL**	**4/4/08**	**5/08**
	SWC	**2/15/08**	**4/08**
San Diego NHM	GCA	3/14/08	3/09
	OO	3/31/01	12/08
San Diego Reg	**SAL**	**4/4/08**	**5/08**
	SWC	**2/27/08**	**4/08**
San Diego RHF	AIWC	2/07	9/30/08
	CRA	10/1/06	9/30/08
	GCA	**3/14/08**	
	SeaMonst	10/5/07	6/08
San Francisco AMC	**SAL**	**4/4/08**	**5/08**
	SWC	**2/15/08**	**4/08**
San Jose Tech	Alps	2/1/08	2/1/09
	BP	**2/2/07**	**6/30/08**
	SeaMonst	**4/4/08**	**3/31/09**
San Simeon DCI	HCBTD	8/17/96	
Sandy	**SAL**	**4/4/08**	**5/08**
	U23D	**2/8/08**	**4/08**
Schenectady	Bugs	9/29/07	4/29/08
Seattle PSC 2	GCA	3/14/08	3/09
	Mummies	12/26/07	8/30/08
	SAL	**4/4/08**	**5/08**
	SeaMonst	10/5/07	10/5/08
	U23D	**1/23/08**	**4/08**
Seoul CGV	SWC	2/15/08	4/08
Shanghai STM 3D	**MagDes**	**9/22/07**	**9/21/08**
Shijiazhuang	OO	2/1/08	2/1/10
Shreveport	DS3D	10/10/07	5/31/08
	MOTN	4/18/07	4/7/08
	WTW	7/11/07	7/7/08
Singapore DC	OnGuard	2/13/99	
Singapore SC	DinoAliv	4/1/08	9/30/08
Sinsheim	D&W3D	3/13/08	12/31/08
	DS3D	5/4/06	11/3/08
	WS3D	6/30/05	6/30/08
Sioux Falls	DinoAliv	1/26/08	
	HumanBod	6/1/06	5/31/08
	L&C	6/1/06	5/31/08
	MOE	6/1/06	5/31/08
Sofia CC	**AlienAdv**	**7/1/07**	**9/08**
	Bugs	9/21/07	
	WS3D	5/1/06	12/31/08
Speyer Imax	Alps	5/30/07	5/29/08
Spokane	**Alps**	**3/28/08**	
	FON	8/20/04	6/30/08
	JIAC	7/1/07	6/30/08
	MOF	1/1/07	6/30/08
	SeaMonst	10/5/07	10/5/08
	SWC	**2/15/08**	**4/08**
Sterling Heights AMC		**SAL**	**4/4/08**
	5/08		
Stockholm	DS3D	5/11/07	5/10/08
Sudbury	Alps	7/4/07	6/24/08
	HOTB	9/26/07	9/3/08
Sydney WBS	AfricAdv	2/14/08	2/13/09
	BP	11/1/07	10/31/08
	CV	**4/1/08**	**3/31/09**
	D&W3D	3/13/08	12/31/08
	DS3D	5/25/06	5/24/08
	SAL	**4/11/08**	**5/08**
	SeaMonst	10/2/07	9/20/08
	U23D	**3/26/08**	
Syracuse	Alps	7/18/07	7/14/08
	DS3D	5/9/07	4/30/08
	HOTB	2/3/07	5/4/08
Taipei AM	Mummies	9/20/07	8/31/08
Tallahassee	HOTB	6/20/07	6/14/08
	MagDes	9/19/07	9/1/08
	OO	**3/14/08**	**7/15/08**
	SpaceSta	10/25/07	9/1/08
Tampa Cha	**SAL**	**4/4/08**	**5/08**
	U23D	**1/23/08**	**4/08**
Tampa MOSI	Mummies	9/13/07	5/30/08
	RovMars	2/8/08	
	SAL	**4/4/08**	**5/08**
	SWC	**3/28/08**	
	WildOcea	3/7/08	9/30/08
Tarentum Cmk	**SAL**	**4/4/08**	**5/08**
Tempe Imx	Alps	3/23/07	8/22/08
	D&W3D	**4/25/08**	**12/31/08**
	GCA	3/21/08	3/09
	HumanBod	**3/7/07**	
	SAL	**4/4/08**	**5/08**
	SeaMonst	10/5/07	10/5/08
Thessaloniki	SupeSpee	11/1/07	11/1/08
Tigard Reg	**SAL**	**4/4/08**	**5/08**
	SWC	**2/27/08**	**4/08**
Tijuana	FMTTM	3/9/08	
	India	1/13/08	6/30/08
	OO	10/18/01	12/31/08
Tokorozawa	**OO**	**4/8/08**	**6/29/08**
Tomball San	**SAL**	**4/4/08**	**5/08**
Toronto Cpx	**SAL**	**4/4/08**	**5/08**
Toronto OP	FEOC	10/1/05	12/31/08
Toronto OSC	DS3D	1/25/08	1/17/09
	HOTB	10/10/07	10/14/08
Torreon Mar	**SpaceSta**	**10/1/07**	**6/30/08**
Toulouse	DIS	2/5/07	1/4/09
	SpaceSta	5/10/05	1/09
Townsville	DS3D	7/17/06	7/6/08
Tulsa Cmk	D&W3D	3/7/08	12/31/08
	SAL	**4/4/08**	**5/08**
	SeaMonst	10/12/07	10/5/08
Valencia Spn	Alps	10/14/07	10/14/08
	TR	**4/4/08**	**4/25/08**
Vancouver Imx	**D&W3D**	**3/12/08**	**12/31/08**
	SAL	**4/4/08**	**5/08**
	SeaMonst	10/5/07	
Vancouver TWS	ALBT	4/1/08	6/30/08
	GCA	3/15/08	3/09
	HumanBod	10/22/04	6/30/08
	Mummies	7/4/07	6/30/08
Vaughan Cpx	**SAL**	**4/4/08**	**5/08**
	SWC	**2/15/08**	**4/08**
Victoria DCI	HOTB	1/4/08	7/3/08
	WS3D	6/29/07	6/28/08
	WTW	**3/14/08**	
Villahermosa	Skydance	1/1/08	6/30/08
Virginia Beach	D&W3D	2/15/08	12/31/08
	DinoAliv	5/30/07	4/1/08
	DS3D	3/3/06	9/1/08
	SeaMonst	10/10/07	10/5/08
Vulcania	Vulcania	2/22/02	
Warner Robins	ToFly	7/92	
Warsaw CC	SeaMonst	1/1/08	10/5/08
	WS3D	9/1/07	12/08
Washington NASM	**3DSun**	**3/7/08**	**4/20/08**
	FightPil	**3/11/05**	**12/08**
	SpaceSta	5/25/07	9/08
	ToFly	7/1/76	
Washington NMNH	DinoGOP	3/6/08	
	SeaMonst	10/5/07	10/5/08
	U23D	**1/23/08**	**5/08**
West Nyack Imx	**D&W3D**	**3/15/08**	**12/31/08**
	SAL	**4/4/08**	**5/08**
	SeaMonst	10/5/07	
	U23D	**1/23/08**	**4/08**
West Palm Beach Muv		**SAL**	**4/4/08**
	5/08		
	SM3	9/14/07	9/22
	SWC	**2/15/08**	**4/08**
White Plains NA	**SAL**	**4/4/08**	**5/08**
Williamsville Reg	**SAL**	**4/4/08**	**5/08**
Winnipeg	GCA	3/14/08	3/09
	SAL	**4/4/08**	**5/08**
	SeaMonst	10/10/07	10/5/08
	U23D	**2/1/08**	**4/08**
Woodridge Cmk	**SAL**	**4/4/08**	**5/08**
	SeaMonst	10/5/07	
	SWC	**2/15/08**	**4/08**
	U23D	**1/23/08**	**4/08**
Yellowstone	**Bears**	**4/4/07**	**4/15/08**
	L&C	6/15/02	12/08
	Wolves	4/4/07	12/3/08
Ypsilanti NA	**SAL**	**4/4/08**	**5/08**
Zion	ZionCany	5/24/94	

Key to Film Abbreviations

Film	Title	Year		Dist
3DSun	3D Sun	2008		K2
AEK	Africa's Elephant Kingdom	1998		IMAX
Africa	Africa: the Serengeti	1994		HMNS
AfricAdv	African Adventure 3D	2007	3D	nWP
AIA3D	Adventures in Animation 3D	2004	3D	BFI
AIWC	Adventures in Wild California	2000		MFF
Alamo	Alamo: The Price of Freedom	1988		MFF
Alaska	Alaska: Spirit of the Wild	1997		HMNS
ALBT	Australia: Land Beyond Time	2002		HMNS
AlienAdv	Alien Adventure	1999	3D	NGD
Alps	Alps: Giants of Nature, The	2007		MFF
Amazon	Amazon	1997		MFF
Bears	Bears	2001		PCI
Beavers	Beavers	1988		SLC
BP	Blue Planet	1990		IMAX
Bugs	Bugs!	2003	3D	SKF
CDS	Cirque du Soleil: Journey of Man	1999	3D	SPC
CRA	Coral Reef Adventure	2003		MFF
CV	Cosmic Voyage	1996		IMAX
D&W3D	Dolphins & Whales 3D	2008	3D	3DEL
DinoAliv	Dinosaurs Alive	2007	3D	GSF
DinoGOP	Dinosaurs 3D: Giants of Patagonia	2007	3D	SHE
DIS	Destiny in Space	1993		IMAX
DOL	Dance of Life	1984		MFF
Dolphins	Dolphins	2000		MFF
DS3D	Deep Sea 3D	2006	3D	IMAX
E3D	Encounter in the Third Dimension	1999	3D	NGD
Everest	Everest	1998		MFF
FEOC	First Emperor of China, The	1989		BFI
FightPil	Fighter Pilot: Operation Red Flag	2004		K2
FMTTM	Fly Me to the Moon	2008	3D	K2
FOK	Fires of Kuwait	1992		IMAX
FON	Forces of Nature	2004		NGD
Galapago	Galapagos	1999	3D	IMAX
GC	Grand Canyon: The Hidden Secrets	1985		NGD
GCA	Grand Canyon Adventure: River at Risk	2008	3D	MFF
GP	Greatest Places, The	1998		SMM
Greece	Greece: Secrets of the Past	2006		MFF
HappyFee	Happy Feet: The IMAX Experience	2006		WB
HaunCast	Haunted Castle	2001	3D	NGD
HC	Hail Columbia!	1982		IMAX
HCBTD	Hearst Castle: Building the Dream	1996		NGD
HOTB	Hurricane on the Bayou	2006		MFF
HumanBod	Human Body, The	2001		NGD
India	India: Kingdom of the Tiger	2002		PCI
IOTS	Island of the Sharks	1999		IMAX
ITD	Into the Deep	1994	3D	IMAX
JGWC	Jane Goodall's Wild Chimpanzees	2002		SMM
JIAC	Journey into Amazing Caves	2001		MFF
Kilimanj	Kilimanjaro	2002		HMNS
L&C	Lewis & Clark: Great Journey West	2002		NGD
L5	L5: First City in Space	1996	3D	IMAX
LivingSe	Living Sea, The	1994		MFF
LOLL	Legend of Loch Lomond, The	2002		SKF
LW	Lost Worlds: Life in the Balance	2001		PCI
M3Dcc	Misadventures in 3D (ColorCode)	2004		NGD
MagDes	Magnificent Desolation	2005	3D	IMAX
MOE	Mysteries of Egypt	1998		NGD
MOF	Magic of Flight, The	1997		MFF
MOTN	Mystery of the Nile	2005		MFF
Mummie3D	Mummies 3D	2008	3D	GSF
Mummies	Mummies: Secrets of the Pharaohs	2007		GSF
MysticInd	Mystic India	2005		GSF
NASCAR	NASCAR 3D: The IMAX Experience	2004	3D	IMAX
ND	Neelkanth Darshan	2005		unk
Niagara	Niagara: Miracles, Myths, and Magic	1987		NGD
OnGuard	On Guard	1999		unk
OO	Ocean Oasis	2000		SFI
OW3D	Ocean Wonderland 3D	2003	3D	3DEL
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX
Pulse	Pulse: A Stomp Odyssey	2002		GSF
RATW	Ride Around the World	2006		GSF
Rheged	Rheged: The Lost Kingdom	2000		unk
Roar	Roar: Lions of the Kalahari	2003		NGD
ROF	Ring of Fire	1991		SMM
RovMars	Roving Mars	2006		BVP
SAL	Shine A Light	2008		PPC
SeaMonst	Sea Monsters: A Prehistoric Adventure	2007		NGD
Sharks3D	Sharks 3D	2004	3D	3DEL
Skydance	Skydance	2002		BFI
SM3	Spider-Man 3: The IMAX Experience	2007		WB
SOLOE	Secret of Life on Earth, The	1996		IMAX
SpaceSta	Space Station	2002	3D	IMAX
SupeSpee	Super Speedway	1997		SLC
SWC	Spiderwick Chronicles, The	2008		PPC
T40	Titanica (short)	1992		IMAX
ToFly	To Fly!	1976		MFF
TR	Thrill Ride	1997		SPC
Trex	T-Rex: Back to the Cretaceous	1998	3D	IMAX
TRF	Tropical Rain Forest	1992		SMM
TTL	To The Limit	1989		MFF
U23D	U2 3D	2008	3D	NGD
VOTDS	Volcanoes of the Deep Sea	2003		SLC
Vulcania	Vulcania	2002		unk
WATE	Wild Australia: The Edge	1997		MSI
Whales	Whales	1996		NGD
WildOcea	Wild Ocean	2008	3D	GSF
Wolves	Wolves	1999		PCI
WS3D	Wild Safari 3D	2005	3D	NGD
WTW	Wired to Win	2005		NGD
ZionCany	Zion Canyon (aka TOTG)	1994		BFI

April 2008 Bookings Count

#	Film	#	Film	#	Film	#	Film
99	SAL	5	Bears	2	India	1	HCBTD
77	SeaMonst	5	BP	2	Mummie3D	1	IOTS
44	SWC	5	FON	2	MysticInd	1	JGWC
42	DS3D	5	MagDes	2	Niagara	1	Kilimanj
37	U23D	5	MOTN	2	Pulse	1	L5
32	GCA	4	ALBT	2	Skydance	1	LOLL
24	Alps	4	CRA	2	T40	1	LW
23	DinoAliv	4	Dolphins	2	ToFly	1	M3Dcc
18	D&W3D	4	GC	2	TR	1	MOE
17	HOTB	4	L&C	2	VOTDS	1	ND
15	Mummies	4	NASCAR	2	Whales	1	OnGuard
14	WS3D	3	AEK	2	Wolves	1	Ozarks
13	SpaceSta	3	AlienAdv	1	3DSun	1	RATW
11	HumanBod	3	Beavers	1	AIA3D	1	Rheged
10	OO	3	DIS	1	AIWC	1	ROF
10	Sharks3D	3	FMTTM	1	Alamo	1	SM3
9	FightPil	3	Galapago	1	Alaska	1	SOLOE
8	HaunCast	3	JIAC	1	Amazon	1	SupeSpee
8	OW3D	3	LivingSe	1	CDS	1	TRF
8	Trex	3	MOF	1	DOL	1	TTL
7	AfricAdv	3	Roar	1	E3D	1	Vulcania
7	DinoGOP	3	RovMars	1	FEOC	1	WATE
6	Greece	2	Africa	1	FOK	1	ZionCany
6	ITD	2	Bugs	1	GP		
6	WildOcea	2	CV	1	HappyFee		
6	WTW	2	Everest	1	HC		

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold.**

3ality Digital Entertainment
3520 Multiview Drive
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www.3ality.com

3D Entertainment Ltd. **3DEL**
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Fax: +44 20-7681-2357
www.3DEfilms.com

AGT Enterprises, Inc.
PO Box 317
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Tel: 608-326-5449
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Kansas City, MO 64105-2017 USA
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www.amctheatres.com

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Fax: +32 56 36 8486
www.edutainment.barco.com

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Fax: 847-842-1240

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1 Charlie Chaplin Walk
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Fax: +44-20-7902 1212
www.bfi.org.uk/whatson/bfi_imax

Big Films, Inc. **BFI**
50 St-Anne Street
Montreal, QC H9X 3A9 CANADA
Tel: 514-878-9999
Fax: 514-878-0617
www.bigfilms.ca

Blue Reef Aquarium
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Ocean Village
Southampton, SO14 3TL UNITED KINGDOM
www.bluereefaquarium.co.uk

Buena Vista Pictures Distribution **BVP**
350 S. Buena Vista Street
Burbank, CA 91521-1232 USA
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www.disney.go.com

Canadian Museum of Civilization
100 Laurier Street
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Gatineau, QC J8X 4H2 CANADA
Tel: 819-776-7021
Fax: 819-776-7122
www.civilization.ca/imax.html

Cannery Row IMAX Theatre
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Monterey, CA 93940 USA
Tel: 831-372-4629
www.bellacinema.com

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Cinema and Photo Research Institute (NIKFI)
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www.dreamworks.com

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www.euromax.org

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Fax: 314-533-8687
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Milwaukie, OR 97222 USA
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www.giantscreenconsulting.com

Giant Screen Films **GSF**
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www.hmns.org

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www.k2communications.com

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Fax: 312-777-0480
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26 avenue Corentin Cariou
Paris, 75019 FRANCE
Tel: +33-1-4005-7904
Fax: +33-l-4005-7906
www.lageode.fr

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Fax: 858-560-8465

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www.luxorfilm.ru

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www.orbitamax.com

Paramount Pictures Corporation
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Fax: 865-922-3188
www.regalcinemas.com

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http://rpinfo.rpi.edu

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Fax: 651-221-9433
www.smm.org

Science Museum, London
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London, SW7 2DD UNITED KINGDOM
Tel: +44-870 870 4771
www.sciencemuseum.org.uk

Science North
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www.iwerks.com

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Arlington, TX 76004 USA
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www.sixflags.com

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Toronto, ON M5A 3T7 CANADA
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Fax: 416-535-3414
www.skfilms.ca #

Sky High Entertainment, Inc. **SHE**
777 Boul. Lebourgneuf #160
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Fax: 418-682-1655
www.shemovie.com

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Washington, DC 20001 USA

Smithsonian Institution
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Washington, DC 20560 USA
www.si.edu

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www.cirquedusoleiljourney.com

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Fax: 514-633-6035
www.stephenlow.com

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Tel: 858-457-8652
Fax: 858-546-8670
www.oceanoasis.org/behindthescenes/summerhays.html

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www.summit-ent.com

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www.imax.ch

Tennessee Aquarium
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www.tennis.org

Texas Instruments
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Castro Valley, CA 94546 USA
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www.ta-inc.com

United Multimedia Projects Studio
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Fax: +7-495-181-14-29
www.umpstudio.com

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www2.warnerbros.com

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SHORTS

Shine A Light opens on 93 screens

Shine A Light: The IMAX Experience, **Martin Scorsese**'s film of a 2006 **Rolling Stones** concert in New York City's Beacon Theater, opened on 93 IMAX screens in North America on April 4, the largest simultaneous giant-screen opening ever. It grossed $1.1 million in those theaters in its first three-day weekend, for a per-screen average of $11,827. The film opened on another 183 conventional screens domestically that added about $400,000 to the total. This makes the conventional per-screen about $2,250 (less than one-fifth of the IMAX average), and the combined per-screen $5,474.

Shine A Light, which was shot on 35mm film, is the first repurposed Hollywood film to launch simultaneously with a limited conventional opening. All previous DMR films were wide releases that played in thousands of 35mm houses.

Despite holding the record for number of opening screens, *Shine A Light* did not quite match the performance of 2008's first giant-screen concert film, ***U2 3D***, which earned $1.2 million on 61 screens on its first weekend, at the end of January (*see Shorts, LF Examiner, March 2008*). That film, captured on HD video, has since taken in a total of $7.2 million, including a three-week run on several hundred digital 3D screens.

Of course, both these films, featuring bands that appeal to more mature audiences (insert your own joke about the age of Mick Jagger and Keith Richards here), pale in comparison to the $60 million earned in three weeks in February by **Disney**'s digital 3D concert film of teenage pop star **Miley Cyrus** and her fictional alter ego *Hannah Montana*.

Bristol IMAX to reopen in 2009

The IMAX theater in Bristol, UK, which was closed in April 2007 as a cost-cutting measure by its host, **@Bristol**, is set to reopen next year. **Blue Reef Leisure Co. Ltd.** in Southampton, which operates four aquariums throughout England, has agreed to convert Bristol's Wildwalk facility (also closed last year) into a massive aquarium and to reopen the 350-seat 15/70 theater. The £4 million (US$8 million) aquarium, which will be the company's largest, is expected to open in the summer of 2009.

Speed Racer is next DMR in May

The next DMR film will be ***Speed Racer*** on May 9, a live-action version of the Japanese animated TV series of the 1960s. The film was written and directed by the **Andy** and **Larry Wachowski**, who created the ***Matrix*** trilogy, the last two of which were also released as DMR titles.

Emile Hirsch stars as Speed Racer.

Warner Bros. Pictures

Speed Racer stars **Emile Hirsch**, **Christina Ricci**, **Matthew Fox**, **Susan Sarandon**, and **John Goodman**.

Theaters open in CA, IA, IN, TX

Since February, new IMAX MPX theaters have opened in Tomball, TX; Council Bluffs, IA; Noblesville, IN; and Monterey, CA. The first three are in multiplexes operated by regional theater chains; the last is a standalone built into a historic building in the seaside town.

The **Silverado 19 IMAX Theater** opened on Feb. 28 in Tomball, TX, about 30 miles (48 kilometers) north of downtown Houston. It is operated by San Antonio's **Santikos Theaters**, which has seven other theaters in the San Antonio area, and a total of 116 screens.

The opening of the **Star Cinema IMAX** in Council Bluffs, IA, was marred by a projector failure that canceled an invitation-only preview screening of ***U2 3D*** on March 19, according to local news reports. However, the public opening two days later went off without incident. The 16-screen plex is owned by Chicago's **Kerasotes ShowPlace Theatres** (*see item in The Biz on page 6*).

On April 4, **Goodrich Quality Theaters** opened its third IMAX MPX theater at the new **Hamilton Towne Center 16** in Noblesville, IN, about 20 miles (32 kilometers) north of Indianapolis. Based in Kentwood, MI, Goodrich runs 32 theaters in Illinois, Indiana, Michigan, and Missouri.

The **Cannery Row IMAX Theatre** opened in Monterey, CA, on the same day, after a year of construction delays and an even longer history of abortive attempts by other developers to put a giant-screen theater in the popular tourist resort. The 290-seat theater is part of an "integrated entertainment venue" that includes a café and art gallery, all fit into the 100-year-old former warehouse of the Edgewater Packing Company. The complex was built by Bella Cinemas, LLC, of Barrington, IL.

New group founded: IMERSA

A group of digital planetarium professionals, including *LF Examiner* contributor **Ed Lantz**, has formed IMERSA, Immersive Media, Entertainment, Research, Science and Arts, the Academy of Immersive Arts and Sciences. The organization is intended to "advance and promote the art and science of large-scale digital immersive media and immersive group experiences including (but not limited to) surround digital theaters and digital (fulldome) planetarium theaters."

The group is drafting by-laws and plans to seek affiliation with the International Planetarium Society at the biannual IPS meeting in July in Chicago. Approximately 375 planetariums have converted to fulldome video in the past ten years, slightly more than 10% of the world total.

*(see **SHORTS** on page 17)*